This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE

FOUNDATIONS OF RHETORIC

ADAMS SHERMAN HILL

Harvard College
Library

By Exchange

3 2044 102 770 344

THE

FOUNDATIONS OF RHETORIC

BY

ADAMS SHERMAN HILL

BOYLSTON PROFESSOR OF RHETORIC AND ORATORY
IN HARVARD UNIVERSITY

NEW YORK
HARPER & BROTHERS PUBLISHERS
1893

OBERLIN COLLEGE LIBRARY

Educ T 1.9.43.452

HARVARD COLLEGE LIBRARY
By exchange from
OBERLIN COLLEGE LIBRARY
Jan. 30, 1926

Copyright, 1892, by ADAMS SHERMAN HILL.

All rights reserved.

OBERLIN
COLLEGE
LIBRARY

PREFACE

For practical purposes there is no better definition of a good style than Swift's, — Proper Words in Proper Places.

Differ as good writers may in other respects, they are all distinguished by the judicious choice and the skilful placing of words. They all aim (1) to use no word that is not established as a part of the language in the sense in which they use it, and no word that does not say what they wish it to say so clearly as to be understood at once, and either so strongly as to command attention or so agreeably as to win attention; (2) to put every word in the place fixed for it by the idiom of the language, and by the principles which govern communication between man and man, — the place which gives the word its exact value in itself and in its relations with other words; and (3) to use no more words than are necessary to effect the purpose in hand. If it be true that these simple principles underlie all good writing, they may properly be called The Foundations of Rhetoric.

To help young writers to master these principles is the object of the following pages. They are especially intended for those who have had some practice in writing, but who have not yet learned to express themselves well.

The Introduction sets forth as simply, clearly, and compactly as possible the leading facts of English grammar, including definitions of technical terms.

The body of the book is in three Parts. Part I., which treats of WORDS, is divided into two books: in Book I., proper and improper expressions, arranged for convenience in classes that correspond to the several parts of speech, are set side by side; in Book II., questions of choice between words equally proper are considered. Part II., which treats of SENTENCES, is divided into two books: in Book I., good and bad sentences, arranged for convenience in chapters that correspond to the five important qualities of style, are set side by side; in Book II., questions of choice between sentences equally proper are considered. Part III. treats of PARAGRAPHS.

Believing that every one should be encouraged to do work for himself, I begin the discussion of every question with an example, — a practice which enables the student to discover for himself the rule under which the example falls. For young scholars this is the true order; for it is the order in which the mind naturally works. In experience, facts come before principles or rules: induction precedes deduction.

Believing that attention should be drawn primarily to good English, I have, in every case in which proper and improper forms appear side by side, placed the proper form where it will first catch the eye.

Within the prescribed limits, it is of course impracticable to enumerate all possible departures from propriety in the choice of words or in their arrangement. All that is attempted is to note those which unpractised

writers are most likely to make. Some of the sentences quoted as warnings are taken from current newspapers, novels, and other publications that are likely to fall in the way of young readers and to affect their modes of expression; but most of them come from manuscripts produced under the stress of the examination-room or in the agonies of "composition." I have not deemed it advisable to increase the enormous amount of bad English already in the world by inventing new varieties, or by manufacturing new specimens of old varieties.

For valuable assistance in the preparation of these pages, I am indebted to Miss E. A. Withey, who brought to the task unusual patience, intelligence, and devotion.

To several of my colleagues, by whose suggestions and criticisms I have profited, and to the authors of various books on the English language which I have consulted, my thanks are also due.

A. S. H.

HARVARD UNIVERSITY, *Cambridge, Mass.*
Sept. 27, 1892.

CONTENTS

INTRODUCTION

PAGE

I. Words 1
II. Sentences 20
III. Paragraphs 23

PART I.

WORDS

BOOK I.

WORDS AND NOT WORDS

CHAP.

I. Of Good Use 27
II. Of Articles 32
III. Of Nouns 41
IV. Of Pronouns 60
V. Of Verbs 79
VI. Of Adjectives and Adverbs 118
VII. Of Prepositions 141
VIII. Of Conjunctions 152
IX. Miscellaneous 159

BOOK II.

WORDS TO CHOOSE

I. A Working Vocabulary 171
II. Bookish or Living Words 173

CHAP. PAGE
III. Short or Long Words 174
IV. Foreign Words and Phrases 181
V. General or Specific Words 187
VI. Literal or Figurative Words 192
VII. Principles of Choice 197

PART II.

SENTENCES

BOOK I.

SENTENCES GOOD AND BAD

I. Characteristics of a Good Sentence 201
II. Correct and Incorrect Sentences 203
III. Clearness 212
Section I. Importance of Clearness 212
" II. Clearness as Affected by Choice of Words 213
" III. Clearness as Affected by Number of Words 221
" IV. Clearness as Affected by Order . . . 225
IV. Force 231
Section I. Importance of Force 231
" II. Force as Affected by Choice of Words . 232
" III. Force as Affected by Number of Words 238
" IV. Force as Affected by Order 241
V. Ease 253
Section I. Importance of Ease 253
" II. Ease as Affected by Choice of Words . 254
" III. Ease as Affected by Number of Words . 262
" IV. Ease as Affected by Order 264
VI. Unity 270
Section I. Importance of Unity 270
" II. Unity in Point of Form 270
" III. Unity in Point of Substance 275

BOOK II.

SENTENCES TO CHOOSE

CHAP. PAGE
I. Long or Short Sentences 285
II. Periodic or Loose Sentences 296
III. Principles of Choice 302

PART III.

PARAGRAPHS

I. Characteristics of a Good Paragraph . . . 305
II. Sentences in a Paragraph 306
III. Paragraphs by Themselves and in Succession 313

INDEX 327

INTRODUCTION

EVERY English-speaking person should know the general terms and the leading facts of English grammar.

I.

WORDS

The Parts of Speech. — A child who is beginning to talk does not say "I want my mamma;" "I like to hear that dog bark;" "The monkey-man has come with his organ." He merely says "mamma," "bow-wow," "monkey-man." The single word he uses calls attention to the person or thing that he is thinking of, but it does not express a complete thought. To say anything definite which is not a command or an entreaty, two words, at least, are needed.

When I say "Hero barks," I mean that what barks is called "Hero," and that what "Hero" does is to "bark."

Hens cackle.	Chanticleer crows.
Snow fell.	Truth prevails.

We see at a glance that the first word in each of these examples differs in kind from the second word. The first names something; the second asserts something about the thing named. Words which name things are called NOUNS; words which assert or declare something about the things named are called VERBS.

Instead of saying "Hero barks; Hero howls," I may say "Hero barks; he howls." By using "he" instead of "Hero," I avoid repetition and save space.

Hens cackle; *they* roost.	Chanticleer crows; *he* flaps *his* wings.
Snow fell; *it* drifted.	Truth prevails; *it* triumphs.

In these examples, the words in italics stand in place of nouns. Words which stand in place of nouns are called PRONOUNS.

If I say "A dog is barking," I speak of any dog that happens to be barking. If I say "The dog is barking," I speak of some particular dog.

A hen lays eggs.	Chanticleer is *an* upstart.
The snow is falling.	*The* truth shall be told.

In these examples, *a* or *an* speaks of any one of a class; *the* points to some particular one or to a particular group or class. "A" or "an" is called the INDEFINITE ARTICLE; "the," the DEFINITE ARTICLE.

When I say "The black dog is barking," I use "black" to indicate a peculiarity of the dog, — a quality which distinguishes him from dogs not black.

These hens lay *white* eggs.	Chanticleer is a *bold* upstart.
The *soft*, *white* snow is falling.	The *plain* truth shall be told.

In these examples, the words in italics, except *these*, tell what kind of "eggs," "snow," "upstart," "truth," is spoken of. *These* limits "hens" to the particular hens spoken of. Words added to nouns in order to describe them or to limit their meaning are called ADJECTIVES.

When I say "The black dog barks furiously," I use "furiously" to tell how the dog barks.

Hens lay *daily*.	Chanticleer crows *very boldly*.
Perfectly white snow is falling.	The truth shall be *plainly* told.

In these examples, the words in italics qualify or limit the words with which they are joined in sense. Words added to verbs, to adjectives, to other words of the same kind as themselves, or to groups of words, to qualify or limit their meaning, are called ADVERBS.

When I say "The black dog barks furiously at strangers," I use "at" to show the connection between "barks" and "strangers."

Hens lay daily *in* spring.
Snow is falling *through* the air.
Chanticleer crows *with* ardor.
The truth shall be told *by* me.

In each of these examples, the word in italics shows the connection between some word or words that precede and a noun or pronoun that follows. Words so used to connect other words are called PREPOSITIONS.

Among the more common prepositions are: Across, after, against, amid or amidst, among or amongst, at, before, behind, beneath, beside, besides, between, beyond, but, by, concerning, during, except, excepting, for, from, in, into, inside, notwithstanding, of, off, on or upon, outside, over, past, respecting, round or around, since, through, throughout, till or until, to, towards, under, with, within, without.

Sometimes two or more words together are used as prepositions. Such are: According to, as for, as to, because of, by dint of, by the side of, by way of, for the sake of, in front of, in respect to, in spite of, on account of, on this side, on that side, out of.

When I say "The dog barks and howls," I use "and" to connect the verbs "barks" and "howls."

Hens cackle *because* they are frightened.
Snow fell *though* it was very cold.
Chanticleer crows *but* does not flap his wings.
Truth is to be spoken at all times *and* in all places.

In these examples, the words in italics connect words or groups of words. Words so used to connect words or groups of words are called CONJUNCTIONS.

The principal function of conjunctions is to connect groups of words. When they connect words, these words must be alike; they must belong to the same class. Prepositions may connect words of different classes.

Among the more common conjunctions are: And, because, but, either and or, for, if, lest, neither and nor, notwithstanding, since, than, that, though or although, till or until, unless, yet.

Some words — *e. g.*,[1] after, before, however, nevertheless, still, when, while — serve partly as conjunctions, partly as adverbs.

Sometimes two or more words together are used as a conjunction. Such are: As long as, as soon as, as well as, in order that, not only . . . but also, so that.

Both prepositions and conjunctions are called CONNECTIVES.

When I say "Sh! the dog barks," I use "sh" as I might use a gesture, to impose silence.

Oh, listen to the cackling of the hens!

Hurrah! the snow is falling.

Chanticleer crows very early, *alas!*

Fie, fie! you did n't tell the truth.

In these examples, the words, or rather cries, in italics are thrown in to express feeling. Words of this class are called INTERJECTIONS.

In English, then, there are nine kinds of words, — *nouns, verbs, pronouns, articles, adjectives, adverbs, prepositions, conjunctions,* and *interjections.* These nine kinds of words are called PARTS OF SPEECH. Taken together, they make up the language.

It must not be supposed that there is a hard and fast line between each part of speech and every other, — that a noun is always a noun, a verb always a verb, etc.

[1] *Exempli gratiâ*, — for example.

(1) *Iron* is a useful metal. (2) The girls will *iron* the starched clothes to-morrow. (3) As strong as *iron* bands.

In (1) *iron* is the name of a metal; it is therefore a noun. In (2) *iron* tells what the girls will do to the clothes; it is therefore a verb. In (3) *iron* tells what kind of bands are spoken of; it is therefore an adjective.

(1) He was *in* the room, and went out of it. (2) He went *in* and *out* before the Lord. (3) The *ins* and *outs* of politics.

In (1) *in* is a preposition; in (2) *in* and *out* are adverbs; in (3) *ins* and *outs* are nouns.

(1) Nobody was there *but* me. (2) I was there, *but* nobody else was. (3) *But* me no *buts*.

In (1) *but* is a preposition, in (2) a conjunction, in (3) a verb and a noun.

To find out what part of speech a given word is, we must find out what it means in the place where it stands, and what relation it bears to the other words with which it is connected.

The parts of speech may be divided into two classes, — those that do, and those that do not, suffer changes of form; that is, those that are, and those that are not, spelled sometimes in one way and sometimes in another. These changes of form are called INFLECTIONS. The parts of speech that have inflections are nouns, pronouns, verbs, and, to a very limited extent, adjectives and adverbs. Those that do not have inflections are articles, prepositions, conjunctions, and interjections.

As compared with many other languages, or with Anglo-Saxon and Early English, our language has very few inflections.

Nouns. — When I say "Hero barks," I use the noun "Hero" to distinguish one dog from other dogs. When

I say "The dog barks," I use a noun which does not distinguish one dog from other dogs.

Julia is knitting	The *girl* is knitting.
Rome was not built in a day.	The *city* was not built in a day.
Mount Adams rises before us.	The *mountain* rises before us.

Julia, *Rome*, and *Mount Adams* are nouns that distinguish individual persons or things from others of their class. *Girl*, *city*, and *mountain* are nouns that do not distinguish individual persons or things from others of their class. Nouns that are the names of individual persons or things are called PROPER NOUNS. Nouns that are the names of any of the persons or things of a class are called COMMON NOUNS.

There are, of course, many Julias and several Romes in the world; but each Julia and each Rome has a proper name, and each of these names is a proper noun.

When I say "The army is on the march," I speak of a collection of soldiers, etc., forming one body.

The *mob* was noisy.	The *fleet* sailed away.

Mob is the name of a collection of human beings; *fleet* is the name of a collection of vessels. Names of collections of persons or things are called COLLECTIVE NOUNS. All nouns (whether proper, common, or collective) that name persons or things are called CONCRETE NOUNS.

When I say "Boyishness is the characteristic of boys," I use "boyishness" to name something which I think of as belonging to boys, but which I cannot perceive by my senses.

Julia's *industry* is amazing.	The *grandeur* of Mount Washington overwhelms one.
Rome is famous for *antiquity*.	

Industry is a quality belonging to Julia; *antiquity*, to Rome; *grandeur*, to Mount Washington. As we can think of these qualities apart from the persons or things to which

they belong, we can give them names. All nouns that name qualities or attributes are called ABSTRACT NOUNS.

The inflections of nouns are called DECLENSIONS.

Declensions show (1) the number of things denoted by the noun, and (2) the relations between the noun and other words.

When I say "The dog barked at the cats," I mean that one dog barked at two or more cats.

A *boy* is a strange creature.	*Boys* will be *boys*.
The *beaver* lives in a *house*.	*Beavers* live in *houses*.

Boy, beaver, or *house* names but one person or thing; *boys, beavers,* or *houses* names more than one person or thing. Nouns that name but one person or thing are said to be in the SINGULAR NUMBER; those that name more than one, in the PLURAL NUMBER.

In modern English, the majority of nouns form the plural by adding "s" to the singular.

The *bulrush* grows on the banks of the Nile.	Moses was found among the *bulrushes*.
Casabianca was a *hero*.	Plutarch loves *heroes*.
The *sky* was full of clouds.	The *skies* are dark.
Turn over a new *leaf*.	Turn over the *leaves*.

The words in italics represent small classes of nouns which, except for slight variations in spelling, follow the general rule.

She was a true *woman*.	*Women* must weep.
The *ox* is a patient animal.	*Oxen* move slowly.
A *child* is a light in the house.	*Children* are troublesome.
A *mouse* was caught in the trap.	*Mice* have bright eyes.

These peculiar plurals have survived from early English.

A *penny* saved is a penny gained.	Father gave me ten *pennies*.
	I paid seven *pence* for that.

Chatterton was a *genius*.

Homer and Shakspere were great *geniuses*.

Genii often pop into the "Arabian Nights' Entertainments."

Penny, genius, and a few other nouns have two plurals, each with a separate meaning.

Some nouns, — *e. g.*, "deer," "sheep," "cannon," "heathen," — have the same form in the singular and the plural.

As the meaning of some nouns does not admit a plural, they have none: *e. g.*, "gold," "pride," "redness."

Besides showing the number of the noun, declensions show the relation of the noun to other words.

When I say "Hero bit Fido," I use "Hero" to name the dog that bit, and "Fido" to name the dog that "Hero" bit.

John whipped *William*. *Cats* fight *dogs*.

In each of these examples, the first noun stands in a different relation to the verb from that held by the second noun. The first is called the SUBJECT of the verb, and is said to be in the NOMINATIVE CASE; the second is called the OBJECT of the verb, and is said to be in the OBJECTIVE CASE.

If, instead of saying "Hero bit Fido," I say "Fido bit Hero," I make what was the object the subject of the verb, and what was the subject the object; the meaning is altered by a change in the position of the nouns, not by a change in their form.

John whipped *William*. *William* whipped *John*.
Cats fight *dogs*. *Dogs* fight *cats*.

In each pair of these examples, the change in meaning is caused by a change in order, without any change of form. The nominative case of every noun is identical in form with the objective case.

When I say "Hero's collar is too small," I mean that the collar which belongs to Hero is too small.

A *man's* house is his castle. *Children's* toys are soon broken.
A *lady's* feelings are sensitive. *Ladies'* boots are small.

In these examples, "house" is spoken of as belonging to "a man;" "toys," as belonging to "children;" "feelings," as belonging to "a lady;" "boots," as belonging to "ladies." In other words, "a man" is spoken of as the possessor of a "house;" "children," of "toys;" "a lady," of "feelings;" "ladies," of "boots." *Man's, children's, lady's, ladies'* are said to be in the POSSESSIVE CASE.

As a rule, the possessive case of nouns in the singular number is formed by adding "s" with an apostrophe ('s); but sometimes EUPHONY — pleasant sound — requires the omission of "s." With nouns in the plural number the apostrophe is generally used alone; but when the plural does not end in "s," the rule is to add "s."

These are the only case-forms of English nouns. Relations which many languages express by inflections are expressed in English by the aid of prepositions.

Pronouns. — When I say "I shall go when you come," I use two pronouns that make distinctions of person; "I" stands for the speaker, "you" for the person addressed. Pronouns that make distinctions of person — *I, thou* or *you, he, she, it* — are called PERSONAL PRONOUNS. *I* is said to be in the first person, *thou* or *you* in the second, the others in the third. Personal pronouns are compounded with "-self": *e. g.*, "itself," "myself."

When I say "This is my book and that is yours," I use the pronouns "this" and "that" to point out, or show, what books are meant. *This* and *that* are called DEMONSTRATIVE PRONOUNS.

When I say "Who is there?" I use the pronoun "who" to ask a question. Pronouns that are used to ask questions — *who, which,* and *what* — are called INTERROGATIVE PRONOUNS.

When I say "The man (or, He) who has just called is my brother," I use the pronoun "who" to refer to "man" (or, "he"), and to introduce words which limit "man" (or, "he"). When I say "His voice, which is so agreeable, is weak," I use the pronoun "which" to refer to "voice," and to introduce words which describe "voice." Pronouns — *who, which, what, that* — which thus refer or relate to nouns or pronouns, and join to them words which limit or describe, are called RELATIVE PRONOUNS. *As* is a relative pronoun after "such," "many," or "same": *e. g.*, "Take such things as are needed." The noun or pronoun to which a relative pronoun relates is called the ANTECEDENT of the relative. The antecedent of a relative may be several words, if these words, taken together, are used as a noun.

Other pronouns are: *each other, one another*, which are sometimes called RECIPROCAL PRONOUNS; *each, either, neither*, which are sometimes called DISTRIBUTIVE PRONOUNS; *some, any*, either alone or in compounds, — *e. g.*, *some one, any one, something, anything, somebody, anybody, somewhat*; compounds of *every* and *no* with *one, thing*, and *body*; and *all, aught, naught, both, few, many, none*, and *one*.

The inflections of pronouns, like those of nouns, are called declensions. The declensions of pronouns, like those of nouns, comprise changes of form that indicate number and those that indicate case; but in pronouns these changes are more numerous and more marked than in nouns.

When I say "I think we shall go," "I" stands for the speaker alone, "we," for the speaker and some other person or persons.

Thou art the man.
He has gone to Paris.
She is a charming girl.
It is bitter to the taste.
I must have a good *one*.
This is a good book.
That is a spirited horse.

Ye are my children.
They have gone to Paris.
They are charming girls.
They are bitter to the taste.
He gave me two poor *ones*.
These are good books.
Those are spirited horses.

I, thou, he, she, it, one, this, and *that* stand for but one person or thing, and are therefore in the singular number. *We, ye, they, ones, these,* and *those* stand for more than one person or thing, and are therefore in the plural number.

These pronouns and their compounds are the only ones that have one form for the singular and another for the plural.

When I say "I liked her, but she did n't like me," I use "I" and "she" as subjects, and "her" and "me" as objects, of "liked" and "did n't like."

We enjoyed the play.	The play amused *us.*
He is a good servant.	John pleases *him.*
They are going away.	The journey tires *them.*
Who is coming?	*Whom* will you invite?
She *who* is good is happy.	She *whom* her conscience approves is happy.

In each pair of these examples, the same pronoun appears in the nominative case as subject of the verb, and in the objective case as object of the verb; in each, the objective case of the pronoun differs from the nominative in form. *We* becomes *us ; he, him ; they, them ; who* (relative) and *who* (interrogative), *whom.* These, with *I* and *me, she* and *her,* are the only pronouns that have one form for the nominative and another for the objective case.

When I say "This is my book," or "This book is mine," I use "my" or "mine" to say that the book belongs to me.

We have bought *our* tickets.	These tickets are *ours.*
You have lost *your* hat.	That hat is *yours.*
He has found *his* boat.	The new boat is *his.*
She has torn *her* new dress.	My dress is worse than *hers.*
See that bird! It has broken *its* wing.	
Did they bring *their* baskets?	I think these boxes are *theirs.*

Who knows *whose* turn will come next?	*Whose* is it?
The man who was here just now is the man *whose* horse ran away yesterday.	

The pronouns *my, our, your, his, her, its, their,* and *whose* refer to the possessor, and are therefore in the possessive case.

Mine, ours, yours, his, hers, and *theirs* are the forms which the possessive pronouns take when used alone. *Whose* (interrogative) has but one form, whether used alone or in connection with a noun. "Its" and "whose" (relative) are never used alone.

As *my, our, your, his, her, its,* and *their* are used in connection with nouns, they are sometimes called POSSESSIVE ADJECTIVES. *Whose* also, when used in the same way, may be termed an adjective.

Verbs. — When I say "Thomas picks," I use a verb which requires an object to complete the sense: *e. g.*, "berries." When I say "Thomas sleeps," I use a verb which does not require an object to complete the sense.

The men *are raising* the barn.	We *rise* early at our house.
They *have laid* the foundation of the house.	The boy *was lying* on the grass.
Did John *set* the clock?	I like to *sit* under the trees.
I *sent* him to *buy* a hat.	Little birds must learn to *fly*.

The italicized verbs in the first column have an object. Those in the second column have no object. Verbs that require an object to complete the sense are called TRANSITIVE VERBS. Verbs that do not require an object to complete the sense are called INTRANSITIVE VERBS. Many verbs are used both transitively and intransitively.

The inflections of verbs are called CONJUGATIONS. Some

of these inflections correspond to differences in the subject of the verb.

When I say "I dream," I couple one form of the verb with a subject which is in the first person. When I say "Thomas (or, He) dreams," I couple another form of the verb with a subject which is in the third person. The relation between subject and verb is so close that we speak of a verb as in this or that person: *e. g.*, the FIRST PERSON, the THIRD PERSON, etc.

With the great majority of verbs, the only change of form that corresponds to a change in the subject occurs in the third person singular of the verb when used of present time: *e. g.*, "He loves" or "hates," "She weeps" or "laughs." All the other persons (except the second person when the subject of the verb is "thou") have the same form as the first person singular.

Some inflections of the verb correspond to changes in the meaning of the verb itself. Of these, some serve to fix the *time* of the action or state spoken of.

When I say "I live in Albany," I speak of present time; when I say "I lived in Washington last winter," I speak of past time.

We *move* once a year.	We *moved* last week.
The boat *drifts* with the tide.	The boat *drifted* out to sea.
She *sings* well.	She *sang* that song well.
Bees *sting.*	The bee *stung* me.
He *drives* very fast.	He *drove* home in the rain.
You always *come* at six o'clock.	You *came* none too soon.
The farmer's boy *brings* the milk.	The farmer *brought* the milk this morning.
We *buy* our clothes.	We *bought* a new suit for John.
The grocer *sells* cheese.	He *sold* forty pounds yesterday.
Sometimes I *run* to school.	I *ran* to school to-day.

Move, drifts, sings, sting, drives, come, brings, buy, sells,

and *run* refer to present time. Verbs that refer to present time are said to be in the PRESENT TENSE. *Moved, drifted, sang, stung, drove, came, brought, bought, sold,* and *ran* refer to past time. Verbs that refer to past time are said to be in the PAST or PRETERITE TENSE.

As these examples show, the preterite tense of some verbs is formed by the addition of "-d" or "-ed" to the present; of others, by an internal change. The majority of verbs form the preterite in "-d" or "-ed," and are called REGULAR, WEAK, or NEW VERBS. The others are called IRREGULAR, STRONG, or OLD VERBS. In Early English, the latter class was the larger.

When I say "I have lived in Washington," I speak of past time, but I use a form of the verb which shows that the action spoken of is at present completed.

We *have sold* our land. Our neighbors *have moved.*
The miller *has ground* the corn. *Have* you *made* a whistle?

Have sold, has ground, have moved, and *have made* refer to an action or a state begun in the past and at present completed, and are said to be in the PERFECT TENSE.

The perfect tense differs from the present and the preterite in one important respect: it consists of two words instead of one. The second of the two, and the more important, — *e. g., sold, ground, moved,* or *made,* — is called a PARTICIPLE, a word which will be defined later. The first of the two — *e. g., have* or *has* — helps to make a form of the verb. Verbs used in this manner as helps or aids are called AUXILIARY VERBS.

The auxiliary verbs in most frequent use — and no verbs are more commonly spoken and written — are "be" and "have" in their various forms; others are "may," "can," "will" or "shall," "might," "could," "would" or "should," "must," and "do."

When I say "I shall take the train," I speak of future time.

You *will break* that cup.
Richard *will come* next week.
We *shall lose* our supper.
Our friends *will entertain* us.

Will break, will come, shall lose, and *will entertain* refer to future time. Verbs that refer to future time are said to be in the FUTURE TENSE.

If I say "Next spring I shall have spent a winter in Washington," I use a form of the verb which shows that the action of which I speak is thought of as completed in the future.

By that time you *will have learned* to sing.
Before winter, my brother *will have taught* me to play.
Before another year begins, we *shall have crossed* the ocean.
Then the birds *will have flown.*

Will have learned, will have taught, shall have crossed, and *will have flown* refer to actions that are thought of as completed in the future. Verbs so used are said to be in the FUTURE PERFECT TENSE.

If I say "I had landed by noon," I speak of a time in the past before some other past time.

You *had sailed* when the letter arrived.
I asked Jack if he *had lost* a knife.
We *had started* before it began to rain.
They *had gone* several miles before they found out their mistake.

Had sailed, had lost, had started, and *had gone* refer to actions completed in the past before some other past time. Verbs so used bear a relation to the preterite similar to that which the perfect bears to the present tense. They are said to be in the PAST PERFECT or PLUPERFECT (more than perfect) TENSE.

Some inflections show the *manner* in which verbs are used.

When I say "Haste makes waste," I use the verb to assert something about "haste." When I say "If I were hasty, I should waste time," I use "were" to show that I am naming a condition under which my time would be wasted.

It *is* necessary to lie in bed.	If it *be* necessary, I will lie in bed.
Are you *going* away?	If I *were* you, I should go away.
I *feel* so strongly that I cannot help mentioning the fact.	*Were* it not that I feel strongly, I should not mention the fact.

Is and *feel* make, or help to make, an assertion; *are going* asks a question. Verbs used in a manner which simply points out, or indicates, the meaning, are said to be in the INDICATIVE MODE or MOOD. *Be*, *were*, and *were* introduce conditional statements, which are joined in a subordinate manner (subjoined) to the principal assertion, so as to limit or qualify it. Verbs so used are said to be in the SUBJUNCTIVE MOOD.

When I say "Make haste slowly," I tell you (the person or persons addressed) what to do. When I say "I like to play," I use the verb "to play" to say what I like to do.

Go to the ant.	It began *to grow* dark.
Love me little, *love* me long.	The men tried *to guard* us.
Strike, but *hear* me.	Little birds must learn *to fly*.
Be kind to the children.	It is natural for foxes *to be* sly.

Go, *love*, *strike*, *hear*, and *be* ask or order you (the person or persons addressed) to do or to be something. Verbs so used are said to be in the IMPERATIVE MOOD. *To grow*, *to guard*, *to fly*, and *to be* name an action or a situation without limitation as to person or number. Verbs so used are said to be in the INFINITIVE MOOD. The infinitive has two forms, — the simple or present infinitive, *e. g.*, *to see*; and the perfect infinitive, *e. g.*, *to have seen*. The infinitive is not a mood in the sense in which the indicative, the subjunctive, and the imperative are moods; for it does not show

the manner in which the verb is used. For convenience, however, it is usually called a mood.

These moods — the indicative, the subjunctive, the imperative, and (with the qualifications mentioned) the infinitive — are recognized as such in all books on grammar.

Other moods are recognized in some books, but not in others. Some writers mention the *conditional* mood, — *e. g.*, "If it *should* rain, I should stay at home;" others, the *potential* mood, — *e. g.*, "I *may* stay at home;" others, the *emphatic* mood, — *e. g.*, "I *do* want to go." There seems, however, to be no stronger reason for recognizing these forms of expression as moods of English verbs than there is for recognizing an *optative*, — *e. g.*, "Oh, *had* I the wings of a dove," "*Would* that he were here," "God save the queen;" or a mood of *determination*, — *e. g.*, "I *will* do it," "You *shall* do it;" or an *obligatory* mood, — *e. g.*, "You *should* (ought to) go," "We *must* go."

Participles[1] are always classed with verbs; but they have much in common with adjectives, and they may become nouns. They are called participles, because they partake of the nature of more than one part of speech.

If I say "Taking the advice of their leaders, they stayed indoors," I treat "taking" like a verb, for I give it an object, — "the advice of their leaders;" and I also treat it, in connection with the words with which it is grouped, like an adjective.

When I say "It is raining," I use "raining" as a part of the verb.

So *saying*, I threw him his pocket-book.

Shame, *being* naturally timorous, keeps company with Virtue.

The fear of *offending* his uncle kept him quiet.

My little family were gathered round a charming fire, *telling* stories of the past, and *laying* schemes for the future.

Drawing me aside, he disclosed his plan.

[1] See page 14.

Saying, being, telling, laying, and *drawing* are part verb, part adjective. Each refers to a time which is present in relation to the time denoted by the verb. Words so used are called PRESENT PARTICIPLES.

Offending is a participial form which is a verb in that it takes an object, and a noun in that it depends upon a preposition. Words so used are generally called VERBAL NOUNS; sometimes *nouns verbal;* sometimes *gerunds.*

When I say "Taken at his own estimate, he is a great man," I use "taken" as an adjective. When I say "It has rained," I use "rained" as part of the verb.

Seen from a distance, it looked like a face.

The flag, *torn* by the wind, hangs in shreds.

Wearied by the long journey, she hoped for an hour's rest.

The horses, *terrified* by the lightning, started to run.

Seen, torn, wearied, and *terrified* are part adjective, part verb. They refer to past time, or to a time which is past in relation to the time denoted by the main verb in the sentence. Words so used are called PAST PARTICIPLES.

The *present infinitive,* the *preterite tense,* and the *past participle* are called the PRINCIPAL PARTS of the verb.

When I say "Our Nine made a good score," my meaning is the same as when I say "A good score was made by our Nine;" but the point of view is different. The words in the first remark are so arranged as to call attention to the persons who "made a good score;" the words in the second remark are so arranged as to call attention to the thing "made." In the first, "our Nine" is both the grammatical subject of the verb and the real subject of the action denoted by the verb; in the second, "a good score" is the grammatical subject of the verb, but is not the real subject of the action.

The farmer *ploughs* the ground.

The ground *is ploughed* by the farmer.

The boy *is picking* cherries.	Cherries *are being picked* by the boy.
Lightning *has struck* that tree.	That tree *has been struck* by lightning.
I *shall see* them.	They *will be seen* by me.
Mary *had curled* the child's hair.	The child's hair *had been curled* by Mary.

In the examples in the first column, the subject of the verb is represented as acting, or active; in those in the second column, the subject of the verb is represented as acted upon, or passive. When the subject of a verb is represented as acting, the verb is said to be in the ACTIVE VOICE; when the subject of a verb is represented as acted upon, the verb is said to be in the PASSIVE VOICE.

Adjectives. — In modern English, no adjectives use inflections to express case or gender; and the only adjectives which use inflections to express differences of number are "this" and "that": *e. g.*, "*This* book is interesting, but *these* books are dull;" "*That* child is idle, but *those* children are industrious."

With these exceptions, every adjective has but one kind of inflection: COMPARISON.

If I say "Sugar is sweet, molasses sweeter, honey sweetest," I use "-er" and "-est" to mark the degree in which the objects compared possess the quality spoken of.

Will's eyes are *bright*,	John is a *happy* boy,
Maud's are *brighter*,	Richard is even *happier*,
Jack's are *brightest* of all.	Tom is the *happiest* boy I know.

In each of these examples, the termination "-er" indicates that one of two persons or things possesses the quality spoken of in a higher degree than the other; and the termination "-est," that one of three or more persons or things possesses the quality spoken of in a higher degree than the others. The adjective in its original form is said to

be in the POSITIVE DEGREE, the adjective in "-er" in the COMPARATIVE DEGREE, the adjective in "-est" in the SUPERLATIVE DEGREE.

A few adjectives — *e. g., good, bad, ill, far, fore, hind, late, little, many, much, nigh, old* — form the comparative and the superlative degree irregularly.

A great many adjectives, including some in two syllables and almost all in more than two syllables, have no inflections, but form the comparative and the superlative with "more" and "most": *e. g.*, "The dog is *sagacious*, the horse still *more sagacious*, the elephant the *most sagacious* of quadrupeds."

Adverbs. — A few adverbs have the inflection called comparison: *e. g., badly* or *ill, worse, worst; well, better, best; fast, faster, fastest; often, oftener, oftenest; quick, quicker, quickest; soon, sooner, soonest.*

Many adverbs form the degrees of comparison with "more" and "most": *e. g., usefully, more usefully, most usefully.*

Articles. — Articles are sometimes classed with adjectives; but they differ from adjectives in the fact that they have no degrees of comparison, and that they serve purposes peculiar to themselves.

Prepositions, Conjunctions, and **Interjections.** — These three parts of speech have no inflections.

II.

SENTENCES

WHEN we say "Hero barks," we use, as has already been said, the word "Hero" to name something, and the word "barks" to say something about what is named. Neither "Hero" nor "barks" by itself expresses a complete

thought; but "Hero barks" does express a complete thought. If, instead of "Hero barks," we say "The black dog makes a great noise," we use "the black dog" to name something, and "makes a great noise" to say something about what is named.

I.	II.
The man	asked for water.
I.	II.
A rustic bridge	spans the hurrying stream.
I.	II.
A blue-eyed girl	was standing at the window.
I.	II.
The chief of the tribe	was a tall, manly fellow.

In each of these examples, the word or group of words marked I. names the person or thing spoken of, and the word or group of words marked II. says something about the person or thing named. Taken together, the words marked I. and those marked II. express a complete thought. Words that express a complete thought constitute what is called a SENTENCE. In every sentence, the word or group of words which names that about which something is said is called the SUBJECT; and the word or group of words which says (predicates) something of the subject is called the PREDICATE.

The subject, whether composed of one word or of twenty, does not by itself express a complete thought. The predicate, whether composed of one word or of twenty, does not by itself express a complete thought.

The subject of a sentence must be a noun or the equivalent of a noun. The predicate must contain a verb expressed or understood. The verb may constitute the whole predicate, — *e. g.*, "Hero *barks*," — or it may serve simply to connect the principal part of the predicate with the subject: *e. g.*, "The child *is* little more than ten years old." The verb "is" by itself says nothing, but it forms a connecting

link between the word "child" and the words "little more than ten years old." A verb so used to connect the subject with the words which describe it is called a COPULA.

Sentences, whether long or short, which contain but one subject and one predicate, — *e. g.*, "The man asked for water," — are called SIMPLE SENTENCES.

When I say "Brooks rows pretty well, Cooke rows very well, but Drake is the best oarsman in the boat," I put three sentences into one.

The hero came, he saw, he conquered.

The little birds sang east, and the little birds sang west.

One of these sentences contains three, the other two, complete assertions, each of which might form a simple sentence. Two or more simple sentences put into one make a COMPOUND SENTENCE.

When I say "Though both boats are made of wood, Brooks's, which was built by Smith, is much lighter than Cooke's, which was built by Robinson," I make but one principal assertion, — that Brooks's boat is much lighter than Cooke's. The other assertions in the sentence are subordinate.

As I was crossing the field,
I.
I saw a brown rabbit, which I shot at sight.

I.
We heard no more of him till he wrote from Japan that he was about to start for New Zealand.

In each of these examples, the group of words marked I. contains the principal assertion, that on which the other assertions depend. A sentence constructed in this complicated fashion is called a COMPLEX SENTENCE. We may make a compound sentence by joining together complex sentences, or complex and simple sentences.

In compound and complex sentences, each group of words that does not contain both a subject and a predicate is called a PHRASE; each group of words that contains both

a subject and a predicate is called a CLAUSE. A clause which might stand alone is called INDEPENDENT; one which requires another clause to complete the meaning is called DEPENDENT. Two clauses of the same rank or order are called COÖRDINATE; a clause that is dependent on another, or inferior to it, is called SUBORDINATE.

A complete sentence may be known by the fact that it begins with a CAPITAL LETTER and ends with a FULL STOP, or PERIOD (.), an EXCLAMATION POINT (!), or an INTERROGATION POINT (?). By these simple devices a reader is told when a new sentence begins and when it ends.

Sometimes, in order to spare the reader a monotonous succession of short sentences, a skilful writer puts several such sentences between two periods, separating them from one another by semicolons (;) or colons (:).

In the construction of all but very short sentences, punctuation plays an important part. Properly managed, it helps the reader to get at the meaning of what is written or printed; for it serves to separate words that do not belong together, and to unite words that do.

III.

PARAGRAPHS

IN "The Mill on the Floss," George Eliot writes: —

Tom rowed with untired vigor, and with a different speed from poor Maggie's. The boat was soon in the current of the river again, and soon they would be at Tofton.

"Park House stands high up out of the flood," said Maggie. "Perhaps they have got Lucy there."

Each of these groups of sentences constitutes what is called a PARAGRAPH. A paragraph may contain but one sentence, or, as in the examples given above, it may contain

two sentences; but usually it contains more than two. The first line of a paragraph begins a little farther from the edge of the page than the other lines: it is — to use printers' language — INDENTED. In printed books, this rule is, for the sake of novelty, sometimes departed from, the beginning of the paragraph being indicated in some other way. In manuscript, paragraphs should always be indented.

PART I.

WORDS

THE FOUNDATIONS OF RHETORIC

Book I.

WORDS AND NOT WORDS

Chapter I.

OF GOOD USE

WORDS are, or are not, words for the purposes of English prose composition, according as they are, or are not, in PRESENT, NATIONAL, and REPUTABLE use.

Present Use. — If a word is in present use, it matters not whether it is very old, *e. g.*, "wagon;" or comparatively new, *e. g.*, "omnibus;" or very new, *e. g.*, "bicycle." It matters not whether it originally came from the Anglo-Saxon, *e. g.*, "tooth;" from the Latin, *e. g.*, "circus;" from the Greek, *e. g.*, "telephone;" from the French, *e. g.*, "charity;" from the Dutch, *e. g.*, "yacht;" from the Arabic, *e. g.*, "algebra;" from the North American Indian, *e. g.*, "succotash;" from the brain of a chemist, *e. g.*, "gas;" from a caricature in a political campaign, *e. g.*, "gerrymander;" or from an unknown source, *e. g.*, "caucus."

Some words are in present use for verse or for historical novels, but are not in present use for ordinary prose: *e.g.*, *enow* for "enough," *hath* for "has," *welkin* for "sky," *ere* for "before," *vale* for "valley," *hooves* for "hoofs," *kine* for "cows," *whilom* or *erst* for "once," *sooth* for "true," *carven* for "carved," *dole* for "gift," *doff* for "take off," *don* for "put on," *steed* for "horse," *twain* for "two."

National Use. — To be in national use, a word must be understood, and understood in the same sense, in every part of the country, and among all classes of equal intelligence.

A word that is peculiar to one city, State, or group of States, is not national: *e. g.*, *barge*, local for a kind of "omnibus;" *gums*, local for "india-rubber overshoes;" *to tote* and *to pack*, local for "to carry;" *yon* or *yonder*, local for "that;" *to coast* (on sled or bicyle); *to lope* (of a horse); *to allow*, local for "to assert" or "to declare;" *right*, local for "very;" *to watch out*, local for "to take care."

A word that, either in itself or in the sense given to it, is peculiar to one profession or to one class is not national: *e. g.*, in painters' dialect, *scumbling;* in physiologists' dialect, *reactions;* in college dialect, *grind*, *sport;* in nautical dialect, *douse the topsails*, *in stays*, *box-hauling*, *to luff;* in dressmakers' dialect, *to cut on the bias;* in miners' dialect, *to pan out*, *to strike oil;* in photographers' dialect, *to focus*.

For Americans, a word that, however common in Great Britain, is never used in the United States, is not national. An American should say "coal" rather than *coals*, "pitcher" rather than *jug*, "street railway" rather than *tramway*, "take" rather than *take in* "The Times," not only because his main purpose should be to make himself understood, but also because it is an affectation to differ ostentatiously from one's neighbors. On general grounds, one may prefer *lift* to "elevator," or *post-card* to "postal card;" but, as *lift* and *post-card*, though universal in England, are very rarely seen or heard in America, we should be slow to use them here.

Since, however, uniformity in language is desirable, a word that is in universal use in England and is often used in America should be adopted in preference to one that is common here, but unknown there: *e. g.*, "railway" rather than *railroad;* "station" rather than *dépôt;* "clever" in

the sense of "quick-witted" or "adroit" rather than in that of "good-natured." In each of these cases, the English usage appears to be gradually gaining ground in America. "Railway" is used almost as frequently as *railroad*, and "station" more frequently, perhaps, than *dépôt*. *Clever* in the sense of "good-natured" which it bore fifty years ago, though still common in rural districts, would be understood by few persons under twenty-five who were brought up in Boston or New York.

Many words of foreign extraction have been admitted into the language: *e. g.*, "avenue," "amateur," "prairie," "bas-relief," "omelet," "extra," "veto," "phenomenon." Many other foreign words that get into print are not in national use: *e. g.*, *abattoir* for "slaughter-house," *concession* for "grant," *subvention* for "subsidy," *née* for "born," *bas-bleu* for "blue-stocking," *function* for "evening entertainment."

Words not in national use may give local color or dramatic truth to a narrative; but a writer who uses them freely runs the risk of not being understood by ordinary readers.

Reputable Use. — A word which is used by speakers and writers of established reputation is in reputable use.

Many words that are not in reputable use in the sense given to them creep, nevertheless, into print. Some of these come from business correspondence: *e. g.*, "Billy was always pretty well *posted*;" "The receipts will *aggregate* ten thousand dollars;" "The *balance* of the day was given to talk;" "In that merciful *ad valorem* scale hereafter." Some come from the pulpit: *e. g.*, "The *advent* of the American hog into France." Some come from the bar: *e. g.*, "This accident *entailed* the loss of his dinner;" "A *party* in a silk hat." Some come from mathematics: *e. g.*, "Wordsworth's love for animals is a *factor* in his philosophy of Nature;" "The two poets are *differentiated* in certain ways."

Good Use. — Words that are in present, national, and reputable use are said to be in good use. It is good use which decides what are, and what are not, proper English words. Dictionaries contain words that are no longer, or that are not yet, good English; but it is the business of grammars to record and to classify expressions that are approved by good use, and to discuss questions on which authorities differ. When they undertake to do more, they are useless or worse than useless. The decisions of good use are final.

A writer of established reputation may succeed, now and then, in calling back words from the grave; but even the greatest have failed in the attempt. A writer of established reputation may, by adopting a provincial or a vulgar word as his own, help to make it good English; but great authors are not those who are most swift to coin words themselves, or to use those which lack the stamp of authority. "The two most copious and fluent of our prose writers, Johnson and Macaulay, may be cited on this head," says a recent writer;[1] "for the first hardly ever coined a word; the second, never. They had not the temptation; their tenacious memories were ever ready with a supply of old and appropriate words, which were therefore the best, because their associations were established in them."

If there were words enough in the language to supply the needs of Macaulay, there are surely enough for ordinary writers. For them the only safe rule is to use no word that is not accepted as good English by the best judges. This rule is well expressed by Pope: —

> In words, as fashions, the same rule will hold;
> Alike fantastic, if too new, or old;
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside.

[1] JOHN EARLE: "English Prose." London: Smith, Elder, & Co., 1890.

In our day, obsolete or obsolescent words are less tempting than new-fangled expressions. For one devotee of old English who insists on writing *agone* for "ago" or "gone," or *inwit* for "conscience," or on publishing a *foreword* instead of a "preface," there are hundreds of "ready writers" who try their hands at the manufacture of new words, or who snap up the manufactures of others. Those who know least of English as it is are precisely those who are most ready to disfigure their sentences with English as it is not.

Chapter II.

OF ARTICLES

A or An. — No one says "*an* book," and few are so ignorant as to say "*a* elephant." Even those who never heard of the rule that "a" should be used before a consonant sound and "an" before a vowel sound, are guided correctly by the ear; for euphony lies at the foundation of this rule, as it does of much usage in all languages.

[Throughout this book, the forms of expression given under I. are better than those given under II.]

I.	II.
He must, in order to stand any chance of getting an appointment in a University, go to Germany to study.	He must, in order to stand any chance of getting an appointment in *an* University, go to Germany to study.
This high man, aiming at a million,	This high man, aiming at a million,
Misses a unit.	Misses *an* unit.
I spoke of such a one.	I spoke of such *an* one.

"U" in "university" and "unit" sounds exactly like "you" in "youth," and should therefore take the article "a," as "youth" does. "One" sounds exactly like the first syllable in "wonder," and should therefore take "a" before it, as "wonder" does. An author who is guided by his eye only may write "an university" and "such an one," for "u" and "o" are vowels to the eye; but an author who is guided by his ear as well writes "a university" and "such a one." It cannot be denied, however, that "*an* unit," "such *an* one," and the like, are sometimes written — inadvertently or perversely — by good authors.

I.	II.
A house in town.	*An* house in town.
A humble dwelling.	*An* humble dwelling.
An honorable man.	*A* honorable man.
An honest deed.	*A* honest deed.

We properly say "a house," "a humble" (unless we suppress the "h" in "humble," as "umble" Uriah Heep did), but "an honorable," "an honest." When the "h" before a vowel sound is aspirated, we use "a;" when it is not, we use "an."

I.	II.
An habitual drunkard.	*A* habitual drunkard.
An historical retrospect.	*A* historical retrospect.

An apparent exception to the rule stated above exists in the preference by many authorities of "an" to "a" before "habitual," "historical," and other words which are so pronounced that, the accent falling on the second syllable, the "h" sound is slightly weakened.

The indefinite article A *should be used before a consonant sound;* AN, *before a vowel sound.*

The or **A.** — The definite and the indefinite article have distinct functions.

I.	II.
He sat in the Council of the Doges, when Venice was a powerful republic.	He sat in the Council of the Doges, when Venice was *the* powerful republic.

In this example, "a" is preferable to "the," unless the meaning be that Venice was powerful as compared with other republics.

When a definite person or thing is spoken of, the definite article THE *should be used; when any one of a class is spoken of, the indefinite article* A *or* AN *should be used.*

To this rule sentences like the following are apparent, but not real, exceptions: —

The elephant is an intelligent animal. I like to go out on the water. The small-pox leaves marks behind it.

In each of these sentences "the" is used in a generic sense. "The elephant" means elephants as a class; "the water," water as distinguished from land; "the small-pox," all cases of small-pox.

Superfluous Articles. — It is sometimes a question whether an article is or is not necessary.

I.	II.
Mrs. Bennet is not the kind of woman to put up with these things without a struggle.	Mrs. Bennet is not the kind of *a* woman to put up with these things without a struggle.

If we wish to assert that Mrs. Bennet belongs to a certain kind, or class, of women, we may say that she is a certain kind of woman, for this form of expression is a well-established idiom; but it is manifestly incorrect to call her "the kind of *a* woman," that is, one of a class of one.

Other examples are —

I.	II.
The opinion at both ends of the Capitol is that some sort of bill will be passed.	The opinion at both ends of the Capitol is that some sort of *a* bill will be passed.
I don't think that I should care for that sort of opportunity.	I don't think that I should care for that sort of *an* opportunity.
She was a belle at parties.	She was a belle at *the* parties.
I emphatically protest against the usual attitude of people towards puns.	I emphatically protest against the usual attitude of people towards *the* puns.

In each of the last two examples, the remark is a general one, with nothing definite in it, — nothing which calls for the definite article. To put "the" before "parties" or "puns"

is to give apparent definiteness to what is really indefinite. The reader naturally asks "What parties?" "What puns?" but he finds no answer in the sentence.

I.	II.
She was a belle at the parties in Papanti's Hall.	She was a belle at *the* parties.
I emphatically protest against the usual attitude of people towards the puns in Hood's poems.	I emphatically protest against the usual attitude of people towards *the* puns.

The additional words, "in Papanti's Hall," "in Hood's poems," give definiteness to what was indefinite, and thus justify the presence of "the."

Other examples are —

I.	II.
Returning to the room, I had hurriedly pulled off my coat and collar before I heard knocks on the door.	Returning to the room, I had hurriedly pulled off my coat and collar before I heard *the* knocks upon the door.
Last night the committee met in my room. Fifteen minutes after they adjourned, visitors began to come.	Last night the committee met in my room. Fifteen minutes after they adjourned, *the* visitors began to come.

In these sentences considered apart from what has gone before, "*the* knocks" and "*the* visitors" are improper; but the presence of *the* in each case might be justified by something already said, or, as in the preceding examples, by the addition of limiting words.

I.	II.
At the present time (or, At present), these things are uncommon.	At *the* present, these things are uncommon.
Time rolled on, and Dunstan was growing poor, and was sadly in need of money.	Time rolled on, and Dunstan was growing poor and sadly in *the* need of money.

"At present," "at the present time," and "in need" are well-established expressions; but "at *the* present" and "in *the* need" are not in accordance with the English idiom.

I.	II.
Children have not the patience to puzzle over a thing that is not intelligible after a second reading, at most.	Children have not the patience to puzzle over a thing that is not intelligible after a second reading, at *the* most.

Several centuries ago "at *the* most" was the proper form; but in modern English "at most" is to be preferred.

I.	II.
I saw two men, one with curly hair and round, fishy eyes; the other with eye-glasses on his nose.	I saw two men, *the* one with curly hair and round, fishy eyes; the other with eye-glasses on his nose.
Years ago the two brothers had entered diverging paths of thought. Now one was a business man, the other a minister.	Years ago the two brothers had entered diverging paths of thought. Now *the* one was a business man, the other a minister.

In these examples, it is improper to put the definite article before "one;" for the meaning is indefinite, since "one" may be either of the two persons spoken of. When, however, one of the two has been designated, there can be but one "other;" he is, therefore, "the other."

SUPERFLUOUS ARTICLES *are misleading, and should be omitted.*

Omitted Articles. — Perhaps more mischief is caused by the omission of necessary articles than by the insertion of unnecessary ones.

I.	II.
It was a little difficult to tell in the dark, but she decided that the figures were those of a lady and a gentleman.	It was a little difficult to tell in the dark, but she decided that the figures were those of a lady and gentleman.

I.	II.
He deems it no sin to steal a book or an umbrella.	He deems it no sin to steal a book or umbrella.

An intelligent reader of these sentences as originally written is not likely to be misled by the absence of the article; but good use requires its insertion.

Other examples are —

I.	II.
A boy and a girl young enough to be punished could not possibly fall in love.	A boy and girl young enough to be punished could not possibly fall in love.
The portraits include a full and a profile view of Washington.	The portraits include a full and profile view of Washington.

The omission of "a" before "profile" leaves room for the supposition that Washington's full face and his profile form a single portrait.

I.	II.
A Yale and a Williams man were talking about the game.	A Yale and Williams man were talking about the game.

"A Yale and Williams man" means, literally, one man attending both colleges.

These sentences are objectionable because they are susceptible of absurd interpretations rather than because they are likely to be misunderstood. There are cases, however, in which the presence or the absence of the article affects the meaning: *e. g.*, "A red and a white flag" means two flags, one red and the other white; "A red and white flag" means one flag of two colors.

I.	II.
Berkeley attained eminence as a thinker and a divine.	Berkeley attained eminence as a thinker and divine.

"A thinker and divine" might be understood as referring to two aspects of one way in which "Berkeley attained eminence." The writer probably means that Berkeley "attained eminence" in two ways, — as "a thinker" and as "a divine."

I.	II.
Neither the army nor the navy (or, Neither army nor navy) was ready when the war broke out.	Neither the army nor navy was ready when the war broke out.

If "the" is used before "army," it should be used before "navy;" if it is omitted before "navy," it should be omitted before "army." The two words should be treated alike.

I.	II.
The text-books are the Franklin or the Munroe Readers.	The text-books are the Franklin or Munroe Readers.

As "Franklin" is the name of one set of readers, and "Munroe" of another, "the" is required before "Munroe;" if "Franklin" and "Munroe" were different names for the same set of readers, the sentence under II. would be correct.

I.	II.
"The Nation" tries to sit on both the President and the Overseers.	"The Nation" tries to sit on both the President and Overseers.

In the absence of "the" before "Overseers," an uninformed reader might at first suppose that "the President and Overseers" formed one body, and that "both" referred to that body and to some other body yet to be mentioned.

Other examples are —

I.	II.
The revenue is divided between the Catholic and the Protestant schools.	The revenue is divided between the Catholic and Protestant schools.

I.	II.
Of course, it was a mistake to send wine to the engineer and the fireman.	Of course, it was a mistake to send wine to the engineer and fireman.
The style should be in harmony with the subject and the sentiment.	The style should be in harmony with the subject and sentiment.
The poems of his youth are marked by the faults and the beauties of his maturer work.	The poems of his youth are marked by the faults and beauties of his maturer work.

In the last example, "the" before "beauties" is necessary to show that the poet's "maturer work" resembles the productions "of his youth" in two distinct ways. "The faults and weaknesses" would be correct, because faults and weaknesses are so closely akin as to mean almost the same thing. So, too, "the" is not necessary before "children" in "The women and children were in a safe place before the bombardment began," for the phrase "women and children" means non-combatants; or before "Fellows" in "The President and Fellows of Harvard College," for "The President and Fellows" means "The Corporation;" or before "stripes" in "the stars and stripes," — that is, the American flag.

Articles that are needed to make the meaning clear or the sentence grammatical should not be omitted.

A or **One.** — The article "a" and the numeral "one" were originally the same word, but in the language as it now exists they have separate functions.

I.	II.
During the recess, I have returned from a party at about half-past ten, and have then made a call on a girl, which lasted until half-past eleven.	During the recess, I have returned from *one* party at about half-past ten, and made a call on a girl, which lasted until half-past eleven.

The emphasis is upon "a party" as distinguished from "a call," not upon *one* party as distinguished from another.

A *and* ONE *should be carefully distinguished.*

The or **This.** — "This" is sometimes wrongly used instead of "the."

I.	II.
I shall try to estimate the worth of the principle which sustains my proposition.	I shall try to estimate the worth of *this* principle which sustains my proposition.
The bill which has just been approved will answer the purpose.	*This* bill which has just been approved will answer the purpose.

In each of these examples, — considered apart from the context, — "the" is the proper word, because it leads the reader to expect to be told what "principle" or "bill" is referred to, and he is told in the clause beginning with "which." *This* implies that the reader already knows what "bill" or "principle" is referred to, either because it has been mentioned before, or because it is pointed out at the time, — suppositions apparently unwarranted by the facts.

THE *and* THIS *should be carefully distinguished.*

Chapter III.

OF NOUNS

As compared with pronouns and verbs, nouns suffer few changes of form, but those few should be mastered.

Use and **Misuse** of the **Apostrophe.** — In modern English, the apostrophe serves as a sign of the possessive case.

I.	II.
In spite of our hero's services, the king begins to wish he were well rid of such a monster.	In spite of our *heros* services, the king begins to wish he were well rid of such a monster.
He thus won not only a wrestling match but a lady's heart.	He thus won not only a wrestling match but a *ladies* heart.

These examples need no comment. The only excuse for putting them into this book is that the faulty sentences come from compositions written by candidates for admission to Harvard College.

I.	II.
She had known everything about them, from the boys' bills and the girls' gloves to the heart and the disposition of each.	She had known everything about them, from the boys' bills and the *girl's* gloves to the heart and the disposition of each.

If more than one girl is meant, the apostrophe should come after the "s" in "girls'," as it does in "boys'."

I.	II.
Many of Scott's more romantic novels are not nearly so true to life as Miss Austen's.	Many of Scott's more romantic novels are not nearly so true to life as Miss *Austens'*.

If the reference is to the author of "Pride and Prejudice," the apostrophe should be put before the "s."

I.	II.
I shot Mrs. Briggs's cat.	I shot Mrs. *Briggs'* cat.
Fate that day decreed that no horse-jockey should become the possessor of Godfrey Cass's beloved mare.	Fate that day decreed that no horse-jockey should become the possessor of Godfrey *Cass'* beloved mare.

The weight of authority seems, on the whole, to be with the second "s" in the possessive case of proper names ending in "s"; but good use is not uniform. With some proper names, — *e. g.*, "Cass," — the second "s" seems to be imperative. In others, — *e. g.*, "Highlands," "Socrates," — euphony seems to settle the question the other way, as it certainly does in "for conscience' sake," which sounds much better than "for *conscience's* sake."

I.	II.
I bought these rolls at Wright the baker's.	I bought these rolls at *Wright's the baker.*
I bought these rolls at Wright's the baker's.	

The practice of putting the sign of the possessive case with only the first of two nouns that are in apposition cannot be deemed absolutely wrong, for it is supported by a certain amount of authority; but the best usage favors the apostrophe either with the second noun or with both nouns. One reason for putting the apostrophe with the second noun is that it naturally comes at the end of the possessive expression. In the sentence quoted, "shop" is understood; and surely we should say "Wright the baker's shop" or "Wright's the baker's shop," not "*Wright's the baker* shop."

I.	II.
His generosity is especially marked when compared with his brother John of Lancaster's (or, with that of his brother, John of Lancaster).	His generosity is especially marked when compared with his *brother's* John of Lancaster's.

This sentence as originally written is intolerable in sound and misleading in sense.

I.	II.
I have received your cards, but not anybody else's.	I have received your cards, but not *anybody's else.*

Those who prefer — as some recognized authorities do — *anybody's else* to "anybody else's" do not hesitate to say *anybody's else cards;* but the weight of good usage seems to incline to "anybody else's" and "anybody else's cards." Nobody, however, says *who else's* in preference to "whose else."

I.	II.
They were frequent visitors at the manor house of Mr. Bingley (or, at Mr. Bingley's manor house), where Mr. Darcy was staying.	They were frequent visitors at the manor house of Mr. *Bingley's*, where Mr. Darcy was staying.

"The manor house" belongs to Mr. Bingley, not to Mr. *Bingley's.*

An APOSTROPHE *should be put exactly where it belongs.*

Use and **Misuse** of the **Possessive Case.** — It is sometimes a question whether to express the relation between two nouns by putting one of them in the possessive case, or by using the preposition "of."

I.	II.
I had a full understanding of (or, I fully understood) the significance of the fact.	I had a full understanding of the *fact's* significance.

In the older language the possessive (or genitive) case was more frequently used than is proper now. The King James translation of the Gospels, for example, speaks of *the shoe's latchet,* the novelist Richardson wrote *stair's foot,*

and even Thackeray wrote *bed's foot;* but such expressions are not now in good use. The tendency of the best modern usage is to indicate relations between words by prepositions rather than by changes in form. It is only in inferior writers that the tendency is the other way.

Other examples are —

I.	II.
The march of civilization is towards Mr. Bellamy's Utopia.	*Civilization's* march is towards Mr. Bellamy's Utopia.
It is unorthodox to refuse assent to the tenets of the Creed.	It is unorthodox to refuse assent to the *Creed's* tenets.
The cause of the catastrophe.	The *catastrophe's* cause.
A mad act of jealousy.	*Jealousy's* mad act.
The condition of the stock market.	The stock *market's* condition.
The narrow escape of a train.	A *train's* narrow escape.
The President of Amherst College.	*Amherst's* President.
The ice-palace at St. Paul.	*St. Paul's* ice-palace.
The handsome lady of Watertown.	*Watertown's* handsome lady.
The act of admission passed by Congress consisted of a simple declaration that Vermont was a member of the Union.	*Congress'* act of admission consisted of a simple declaration that Vermont was a member of the Union.

To speak of *Congress' act* is to sin against idiom, clearness, and euphony, at the same time.

Some short phrases — *e. g.*, "a week's wages," "a day's march," "the law's delay" — are so convenient that they are supported by the best modern usage. With pronouns still greater latitude is allowed. Careful writers avoid *in our midst, in their midst;* but no one hesitates to write "on our account," "in my absence," "to their credit," "for my sake," "in his defence."

As a general rule, the POSSESSIVE CASE *should be confined to cases of possession.*

Singular or **Plural.** — Nouns that are in the singular number are sometimes treated as if they were in the plural; nouns in the plural, as if they were in the singular.

I.	II.
There 's one die.	There 's one *dice*.
He is a long way off.	He is a long *ways* off.

One dice and *a ways* are indefensible.

I.	II.
In Ireland, as in all countries pervaded by disaffected feeling, news spreads rapidly, no one knows how.	In Ireland, as in all countries pervaded by disaffected feeling, news *spread* rapidly, no one knows how.
They were in a state of enthusiasm at this news.	They were in a state of enthusiasm at *these* news.

"News" as a plural noun is no longer in good use. "Tidings," now rarely heard, seems to be still plural. "Means" in the sense of instrument — *e. g.*, "a means to an end," "this was the sole means within reach" — is usually, though perhaps not always, treated as singular; but in the sense of income — *e. g.*, "his means are ample" — it is plural.

Some words are always treated as plural: *e. g.*, "assets," "dregs," "eaves," "nuptials," "pincers," "proceeds," "riches," "scissors," "shears," "suds," "tongs," "trousers," "vitals."

Others are treated sometimes as singular, sometimes as plural: *e. g.*, "alms," "amends," "headquarters," "measles," "odds," "ethics," "mathematics," "politics," "tactics," and other words ending in "-ics." Anthony Trollope, for example, in the first volume of "Framley Parsonage," writes: "Politics as a profession was, therefore, unknown to him;" in the second volume, "Politics make a terrible demand on a man's time." The tendency of modern Eng-

lish seems to be to treat words in "-ics" (except, perhaps, "athletics") as singular.

I.	II.
The United States agree to set apart certain lands for the Indians.	The United States *agrees* to set apart certain lands for the Indians.

Before the Civil War, the best authorities, including, it is said, all our Secretaries of State, treated "the United States" as a plural noun. Its use in the singular number was condemned by William C. Bryant in the famous "Index Expurgatorius," which in his day settled questions of usage for "The New York Evening Post" and its intelligent readers. Of late years, however, many persons maintain that, the sword having decided that all the territory under the Stars and Stripes constitutes one country, the name of that country should be in the singular number, — as if a question of grammar were to be determined by political reasons. The weight of usage, at any rate, seems to be still in favor of treating "The United States" as a plural noun.

I.	II.
Use two spoonfuls of flour.	Use two *spoonsful* of flour.
Thus I had two mothers-in-law at once.	Thus I had two *mother-in-laws* at once.

"Spoonfuls" is correct; for "spoonful," "shovelful," and "cupful" are, like "peck" and "pint," words of measure. "Mothers-in-law" is correct; for the word "mother" is the fundamental, or distinguishing, part of the compound. For a similar reason, "men-of-war" and "sail-lofts" are correct.

I.	II.
In the establishment were twenty man-clerks and ten woman-clerks.	In the establishment were twenty *men-clerks* and ten *women-clerks*.

"Man-clerks" and "woman-clerks" are preferable to *men-clerks* and *women-clerks;* for "clerk" is the fundamental, or distinguishing, part of the compound. In "maid-servants" the same rule holds; but "men-servants" and "women-servants," which are in the King James translation of the Bible, are still supported by good use.

I.	II.
This happened between the twenty-second and the twenty-third year of his life.	This happened between the twenty-second and the twenty-third *years* of his life.

In this example, the singular form of the noun is preferable to the plural, because "year" is understood after "the twenty-second." In such cases the plural is sometimes used; but generally the singular is preferable.

Be careful to put every noun in the proper number.

Nouns of Foreign Origin. — Ignorant writers misuse nouns of foreign origin.

I.	II.
I am sorry to say that I am not an alumnus of this University.	I am sorry to say that I am not an *alumni* of this University.
I don't care for proctors now; I'm an alumnus.	I don't care for proctors now; I'm an *alumnum*.
The water is full of animalcules.	The water is full of *animalculæ*.
On examination, I found a bacterium.	On examination, I found a *bacteria*.
The study of English should be a part of every college curriculum.	The study of English should be a part of every college *curricula*.
These scanty data are all we have.	*This* scanty data *is* all we have.
It was a dictum of the judge.	It was a *dicta* of the judge.

I.	II.
We have seen bad writers before, but we have never seen one who could crowd so many grammatical errata[1] into a single sentence.	We have seen bad writers before, but we have never seen one who could crowd so many grammatical *erratum* into a single sentence.
This is an important erratum.	This is an important *errata*.
I never met so many ignoramuses.	I never met so many *ignorami*.
This is a panacea.	This is a universal *panaceum*.
This was a remarkable phenomenon.	This was a remarkable *phenomena*.
In that lower stratum of society, man is a brute to the wife who angers him.	In that lower *strata* of society, man is a brute to the wife who angers him.
The tableau was beautiful.	The *tableaux* was beautiful.
Here was the terminus of the road.	Here was the *termini* of the road.
The vertebra was dislocated.	The *vertebræ* was dislocated.

Between "formulas" and "formulæ," "memoranda" and "memorandums," "radii" and "radiuses," "syllabuses" and "syllabi," usage is divided; but it seems to favor in each pair the form first named.

Never use a NOUN OF FOREIGN ORIGIN, *unless you know how to use it.*

Forms in -ess. — "Abbess," "actress," "countess," and "duchess" are in good use. A few years ago the same might have been said of "authoress" and "poetess;" but since so many women have entered the field of letters there has been a disposition to call them "authors" or "poets." *Editress* has never had any vogue, and *writeress* has been used by no one, I believe, except by Thack-

[1] "Errors in grammar" is the proper expression.

eray in fun. *Conductress, paintress,* and *sculptress* are to be found in old writers, and are still sometimes seen; but the best modern usage is against them. Since women have taken the management of large hotels in England, *manageress* has come into vogue there; but it may be doubted whether it will secure a place in the language. *Doctress, instructress,* and *preceptress* are not in good use. *Surgeoness* and *teacheress* I have never seen; but they are no worse than *dudess* or "the celebrated *globe-trottress.*"

Forms in -ist. — Some nouns in "ist" — *e. g.,* "machinist," "pianist," "violinist" — are in good use; others, if they ever were in good use, are not so now: *e. g., harpist* for "harper;" or they have not yet come into good use: *e. g., pokerist* for "poker-player," *poloist* for "polo-player," *polkist* for "polka-dancer." Others are simply vulgar: *e. g., walkist* for "walker," *fightist* for "fighter."

Abbreviated Forms. — Good use adopts some abbreviated forms, but brands as barbarisms many others.

Some of those condemned by "The Spectator" at the beginning of the last century are current still: *e. g., hyp* for "hypochondria," *incog* for "incognito," *phiz* for "physiognomy," *poz* for "positive." Others — *e. g., plenipo* for "plenipotentiary," *rep* for "reputation" — have disappeared; but their places have been more than filled: *e. g., ad* for "advertisement," *cit* for "citizen," *co-ed* for "female student at a co-educational college," *compo* for "composition," *confab* for "confabulation," *curios* for "curiosities," *cute* for "acute," *exam* for "examination," *gent* for "gentleman," *gym* for "gymnasium," *hum* for "humbug," *mins* for "minutes," *pants* ("the trade name," it is said) for "pantaloons"

("trousers" is far preferable), *pard* for "partner," *ped* for "pedestrian," *perks* for "perquisites," *phone* for "telephone," *photo* for "photograph," *prelim* for "preliminary examination," *prex* for "president," *prof* for "professor," *quad* for "quadrangle," *spec* for "speculation," *typo* for "typographer."

On the other hand, some abbreviated forms — *e. g.*, "cab" from "cabriolet," "chum" from "chamber-fellow" or "chamber-mate" (perhaps), "consols" from "consolidated annuities," "hack" from "hackney-coach," "mob" from *mobile vulgus*, "penult" from "penultima," "proxy" and "proctor" from "procuracy" and "procurator," "van" from "vanguard" — have established themselves.

Misused Nouns. — As the number of nouns in the language is very large, the opportunities to use those which do not exactly express the meaning, instead of those which do, are many, — so many, indeed, that the task of enumerating all the cases in which nouns may be mistaken for one another must be left to makers of dictionaries or of books of synonyms. All that can be attempted here is to note some of the pitfalls which lie in the way of unpractised writers.

Few of us, it is to be hoped, need to be warned against confounding *allegory* with "alligator," as Mrs. Malaprop does in "The Rivals," or *asterisks* with "hysterics," as Winifred Jenkins does in "Humphrey Clinker;" but blunders a little less gross are not uncommon.

I.	II.
There are constant drafts on the resources of the Government.	There are constant *appeals* upon the resources of the Government.
Is the rocking-chair an article (or, Is the rocking-chair) peculiar to America?	Is the rocking-chair a *device* peculiar to America?

No one who knows what "device" means calls a rocking-chair a *device.*

I.	II.
That sunbeam played a great part in the landscape.	That sunbeam was a mighty *factor* in the landscape.

In school and college compositions one often finds *factor,* —a word which fills an important place in the study of mathematics, but which might well be confined to a sense suggestive, directly or indirectly, of problems of some sort.

I.	II.
Abundant leisure is a striking circumstance of their life.	Abundant leisure is a striking *feature* of their life.
He's building a beautiful house.	He's building a beautiful *home.*
The person in question entered, his hands full of letters.	The *party* in question entered, his hands full of letters.

"Person" is correct, *party* incorrect; for the reference is not to a "party" of men, nor to one man considered as a "party" to a suit or to a legal document, or in any way as distinct from, or opposed to, another "party," but simply as an individual. "Punch" illustrates the wrong use of *party* thus: —

Obliging Railway Official. Any luggage, Miss?

Lady. No; I was waiting for a party who were to have come by this train.

O. R. O. A Party, Miss? Ah, let me see — [*confidentially*] with whiskers?

I.	II.
I remember two fields of their activity, — the stock-exchange and the senate-chamber.	I remember two *phases* of their work, — the stock-exchange and the senate-chamber.
Each article I mentioned, even the light-blue stockings.	Each *point* I mentioned, even the light-blue stockings.

I.	II.
A bubble in bursting caused the ruin of speculations caught within its influence.	A bubble in bursting caused the ruin of speculations caught within its *scope*.
The river tumbles over the cliffs in a succession of splendid cataracts.	The river tumbles over the cliffs in a *series* of splendid cataracts.
I cannot believe his assertion that he is ignorant of the subject.	I cannot believe his *statement* that he is ignorant of the subject.

An "assertion" is a declaration, or affirmation, of facts or opinions; a "statement" is a formal embodiment in language of facts or opinions, a setting down in detail of particulars. A man may "state" why he is ignorant of a subject; he "asserts" or "affirms" that he is ignorant.

I.	II.
The magazine was successful from the start.	The magazine was *a success* from the start.

We may properly say that a magazine has "success," but not that it is *a success*.

I.	II.
A carriage with two horses was driven rapidly round the corner.	A *team* with two horses was being driven rapidly around the corner.

Team is improperly used to include the carriage. It means "two or more animals working together." "Football team" is, therefore, correct.

I.	II.
That the workingman has so far realized his advantages is a proof of his intelligence.	That the workingman has so far realized his advantages is a *tribute* to his intelligence.
The testimony of men of middle age is decisive as to the value of college friendship.	The *verdict* of men of middle age is decisive as to the value of college friendship.

"Men of middle age" give their views as individuals; "testimony," not *verdict*, is therefore the proper word. "Verdict" may be used of other decisions than those of a jury, — *e. g.*, "he was condemned by the verdict of the public," — but it should be confined to the decisions of men acting, or thought of as acting, as a body.

I.	II.
Smoking is not permitted in this compartment unless all the passengers concur.	Smoking is not permitted in this compartment unless *the whole* of the passengers concur.

The whole means a thing from which no part is wanting; it fixes the attention on a thing as entire: "all" refers to individual persons or things. It would be proper, though unusual, to say that the whole of each passenger went against smoking.

Two nouns may look, or sound, so much alike as to be confounded one with the other by careless writers.

I.	II.
His apparent acceptance of the situation was feigned.	His apparent *acceptation* of the situation was feigned.
In a sudden access of grief, she rushed from the room.	In a sudden *accession* of grief, she rushed from the room.
The speeches and acts of Rosalind were alike charming.	The speeches and *actions* of Rosalind were alike charming.
In "The English Humorists," the author is awe-struck by the genius of Swift, but is disgusted by his acts.	In "The English Humorists," the author is awe-stricken by the genius of Swift, but disgusted with his *actions*.
Elizabeth sees Mr. Collins's resolution, and does everything in her power to dissuade him by acts.	Elizabeth sees Mr. Collins' resolution, and does everything in her power to dissuade him by *actions*.

In the last three examples, "acts" is preferable to *actions*; for the writer is speaking of things done, not of pro-

cesses of doing. This distinction is not always observed; but careful writers observe it.

I.	II.
The leaves thicken with the advance of the season.	The leaves thicken with the *advancement* of the season.

In this example, "advance" is preferable to *advancement;* for the season is spoken of as moving, not as being moved, forward.

I.	II.
All this goes a long way to secure advancement under the party system.	All this goes a long way to secure *advance* under the party system.

In this example, "advancement" is preferable to *advance;* for the office-holder is represented as being advanced, not as advancing.

I.	II.
The citizen has little time to think about political problems. Engrossing all his working hours, his vocation leaves him only stray moments for this fundamental duty.	The citizen has little time to think about political problems. Engrossing all his working hours, his *avocation* leaves him only stray moments for this fundamental duty.

In this example, "vocation" is preferable to *avocation;* for the writer is referring to the regular business, or calling, of "the citizen," not to his by-work or amusement, that which occupies his "stray moments." "Heaven," says Thomas Fuller, "is his vocation, and therefore he counts earthly employments avocations."

In modern English, there has been a disposition to use *avocations* in the sense of "vocations," — pursuits in the nature of business. It is so used by Macaulay and Buckle. Till very recently, our own Thanksgiving Proclamations recommended good citizens to "abstain from their usual avocations." Of late, however, the tendency to use *avocations*

in the sense of "vocations" seems to be less strong than it was; and it should not be encouraged.

I.	II.
No library pretends to completeness.	No library pretends to *completion.*
He sacrificed clearness to conciseness.	He sacrificed clearness to *concision.*

Concision, in the sense of "conciseness," is not without authority; but "conciseness" is the better word, not only because it has the best use in its favor, but also because "concision" has other meanings.

I.	II.
Mr. S. is the helper of poor students.	Mr. S. is the *helpmate* of poor students.

Helpmate in the sense of "helper" is no longer in good use.

I.	II.
An ambitious woman announces an expurgated edition of the ploughman bard's poems, with no crudities of expression, no expletives, no vulgarisms, and no allusions to alcohol.	An ambitious woman announces "an expurgated edition of the ploughman bard's poems, with no crudities of expression, no expletives, no vulgarisms, and no *illusions* to alcohol."
The observance of the centenarian birthday was general.	The *observation* of the centenarian birthday was general.

Observation would imply that "the centenarian birthday" was not celebrated, but looked at.

I.	II.
Though she gossiped with her neighbors, she did not like to be under their observation.	Though she gossiped with her neighbors, she liked not to be under their *observance.*

What she disliked was to be looked at with curiosity, not to be treated with ceremonious attention.

I.	II.
When he proposed a second time to Elizabeth, his proposal was accepted.	When he proposed a second time to Elizabeth, his *proposition* was accepted.
Though he had no relatives, he had many dear friends.	Though he had no *relations*, he had many dear friends.
The professor was lecturing on the domestic relations of the lower animals.	The professor was lecturing on the domestic *relationships* which exist among the lower animals.
Mrs. Smith was full of solicitude for the welfare of her husband.	Mrs. Smith was full of *solicitation* for the welfare of her husband.
The influx of people of lower standards crushed out pleasant companionships and the stimulus of common aspirations after mental culture and moral excellence.	The influx of people of lower standards crushed out the pleasant companionships and the *stimulation* of mutual aspirations after mental cultivation and moral excellence.

Other nouns that are sometimes confounded with one another or that are otherwise misused are —

ability and capacity.
adherence and adhesion.
argument and plea.
conscience and consciousness.
egotism and egoism, egotist and egoist.
emigration and immigration.
enormity and enormousness.
esteem, estimate, and estimation.
falseness and falsity.
identity and identification.
invention and discovery.
limit and limitation.
negligence and neglect.
novice and novitiate.
organism and organization.
product and production.
prominence and predominance.
recipe and receipt.
requirement, requisition, and requisite.
resort and resource.
retraction and retractation.
sewage and sewerage.
site and situation.
specialty and speciality.
unity and union.
visitor and visitant.

Beware of misusing nouns.

Nouns and Not Nouns. — "Ready writers" sometimes invent nouns for themselves, or adopt the inventions of other "ready writers."

I.	II.
A despatch has been received from America.	A *cablegram* has been received from America.

"Telegram," though objected to at first as an irregular formation, has established itself in the language as a convenient word. *Cablegram* has not yet established itself, and the necessity for its introduction is far from apparent. There is a further important difference between the two words: "telegram" is formed from two Greek words; *cablegram* is a hybrid, "cable" coming from the French, "-gram" from the Greek.

I.	II.
This was a singular combination.	This was a singular *combine*.

There is no necessity, and there can be no excuse, for this use of *combine*. The word, so often seen in American journals, is rarely, if ever, found in English publications. "Really, *combine*," says "The Spectator" (March 12, 1892), "is a little too barbaric a word."

I.	II.
There was a conflict between his duties and his pleasures.	There was a *confliction* between his duties and his pleasures.

Though *confliction* has been employed by at least one modern philosopher of distinction, it is not in good use. It sometimes appears in college compositions.

Other examples of nouns that are not nouns in good use are —

I.	II.
This was a terrible disappointment.	This was a terrible *disappoint.*
The list of the invited was long.	The list of *invites* was long.
No one knows what the labor party will do.	No one knows what the *laborites* will do.
I would come for sixteen dollars a week to start with; but I should expect a rise before long.	I would come for sixteen dollars a week to start; but I would expect a *raise* before long.
To protect buyers from deception, the name is woven at each repetition of the pattern.	To protect buyers from deception, the name is woven at each *repeat* of the pattern.
He was one of the most industrious collegians.	He was one of the most industrious *collegiates.*

Collegiate was once a noun, but is now in good use as an adjective only.

I.	II.
An elective course in foot-ball ought to be offered by the college.	An *elective* in foot-ball ought to be offered by the college.
It is said that four new optional courses will be offered.	It is said that four new *optionals* will be offered.

Elective exists as a noun in the dialect of some colleges, and *optional* in that of others; but neither is supported by the best usage.

Other examples of the unwarrantable use of adjectives as nouns are —

I.	II.
Last night I dined at Memorial Hall.	Last night I dined at *Memorial.*
Another horse has been killed by an electric car.	Another horse has been killed by an *electric.*
It came by the last freight train.	It came by the last *freight.*
I sent you a postal card to-day.	I sent you a *postal* to-day.

I.

Imagine Gulliver's amazement on beholding himself surrounded by a host of small human beings (or, dwarfs) of about the size of his middle finger.

Mr. Bennett thinks that an editorial article (or, a leader) is in the highest style of composition known.

II.

Imagine Gulliver's amazement on beholding himself surrounded by a host of small *humans* about the size of his middle finger.

Mr. Bennett thinks that "an *editorial*" is the highest style of composition known.

The last sentence as originally written appears in "The Spectator" (May 7, 1864) in a review of "Manhattan," an American novel. It would be interesting to know when *editorial* was first used as a noun. The word is so common now in America, and so convenient, — "leader" being rarely used here, — that there is danger of its establishing itself in the language. *Editorialet* may appear next, as *leaderette* has appeared in England.

Avoid nouns that are not in good use.

Chapter IV.

OF PRONOUNS

In the use of pronouns, the possibilities of error are so many and so varied that few writers succeed in securing absolute correctness and uniform clearness.

Vulgarisms. — Some blunders in the use of pronouns are, or should be, confined to the illiterate.

I.	II.
This book is yours.	This book is *your's*.
Its length is twenty feet.	*It's* length is twenty feet.
Although near their ages, she was not in reality a companion of theirs.	She was not in reality, although near their ages, a companion of *their's*.

Your's, *it's*, and *their's* occur now and then in college compositions, and sometimes creep into print.

I.	II.
He was a gentleman who was always ready to give his advice.	He was a gentleman *as* was always ready to give his advice.
He applies the same test to poetry that he applied to painting.	He applies the same test to poetry *as* he applied to painting.

This use of *as* is not uncommon among the half-educated.

I.	II.
Such traits as are recorded by others are noteworthy.	Such traits *which* are recorded by others are noteworthy.

After "such," the proper pronoun is "as," not *which*.

I.	II.
Now I will accept that as courage which (or, accept as courage what) I before regarded as arrogance.	Now I will accept that as courage *what* I before regarded as arrogance.

Any one who believes that the sentence as originally written is correct, will see his error if he substitutes for *what* its equivalent, "that which."

I.	II.
What does he want here?	*Whatever* does he want here?
King Louis said that he would give the Countess Isabelle in marriage to any one who should prove that he had killed William de la Marck.	King Louis said that he would give the Countess Isabelle in marriage to *whomsoever* should give evidence of killing William de la Marck.
It is impossible for me to hold both of them.	It is impossible for me to hold *the two* of them.
Was it you who called and asked all those questions?	Was it you who called and asked all *them* questions?

Avoid VULGARISMS.

Nominative or **Objective Case**. — Few inexperienced writers avoid mistakes in the use of personal pronouns.

I.	II.
BELL. If it was only you, I don't care.	BELL. If it was only you I don't care.
TITA. It might n't have been only I.	TITA. It might n't have been only *me*.
He looked sharply over, and called out to know if that was I.	He looked sharply over and called out to know if that was *me*.
Others have them, I believe, as well as I.	Other people have them, I believe, as well as *me*.

"A great many young ladies of my acquaintance," says a recent American writer, "do not know the difference

between 'you and I' and 'you and me.' I constantly hear them saying, 'He brought you and *I* a bouquet,' or 'You and *me* are invited to tea this evening.'"

"Oh, if it had only been *me!*" cries a character in one of Mrs. Oliphant's novels, — "ungrammatical," adds the author, "as excitement generally is."

I.	II.
Our only comfort was that the Carbottle people were quite as badly off as we.	Our only comfort was that the Carbottle people were quite as badly off as *us*.
A calm ensued, in the absence of him of the whip and the trumpet.	A calm ensued in the absence of *he* of the whip and the trumpet.

A well-worn example of the incorrect use of *he* for "him" is in Byron's "Cain": "Let *he* who made thee, answer this."

I.	II.
At that, another fellow, probably he who had remained below to search the captain's body, came to the door of the inn.	At that, another fellow, probably *him* who had remained below to search the captain's body, came to the door of the inn.
They were both somewhat taller than she.	They were both somewhat taller than *her*.
I know no one whom I like better than them.	I know no one whom I like better than *they*.

The last sentence as originally written is ambiguous; but, in the absence of a verb after *they*, it is natural to suppose *they* to be a mistake for "them."

Beware of using the NOMINATIVE CASE *of a personal pronoun instead of the* OBJECTIVE, *or the* OBJECTIVE *instead of the* NOMINATIVE.

Pronouns before **Verbal Nouns.** — The use of pronouns with verbal nouns presents a troublesome question.

	II.
I have no doubt of its being she.	I have no doubt of *it* being *her*.

In this example, "the pronoun 'she,' coming in a soundingly objective phrase," as a teacher puts it, "seems, to the ear, ungrammatical, as if it were dependent far back upon 'of';" but it is the phrase "its being she," not the word "she," which depends upon "of." "Being" is a verbal noun, — that is, it serves both as noun and as verb. As noun, it takes the possessive pronoun "its;" as verb, it takes "she" after it, as the verb "is" would do if the same thought were expressed thus: "I have no doubt that it is she," — a sentence less clumsy than that quoted above. If this explanation is correct, "its" before "being" may be easily and simply accounted for. The weight of good usage, at all events, is decidedly with "its being."

Other examples are —

I.	II.
I always remember your saying that.	I always remember *you* saying that.
I did not think of his being archdeacon.	I did not think of *him* being archdeacon.
These confidences, which neither could forget, might prevent their meeting (or, prevent them from meeting) with ease.	These confidences, which neither could forget, might prevent *them* meeting with ease.

There are pronouns, however, which must be used in the nominative case before verbal nouns: —

I have my doubts as to this being true.

You seem to understand me by each at once her choppy finger laying upon her skinny lips.

A sufficient reason for these apparent exceptions to the

rule lies in the fact that "this" and "each" have no possessive case.

Before a VERBAL NOUN, *put a* PRONOUN *in the possessive case, if it has one.*

Pronouns in -self. — Pronouns in "-self" are used sometimes for emphasis and sometimes in a reflexive sense.

I.	II.
I myself wrote the letter with my own hand.	*Myself* wrote the letter with my own hand.
Is he himself at home?	Is *himself* to home?

When, as in the above examples, the pronoun in "-self" serves for emphasis, the corresponding personal pronoun should be joined with it.

An example of the correct use of a pronoun in "-self" in its reflexive sense may be taken from "Through the Looking-Glass": "All this time Tweedledee was trying his best to fold up the umbrella with himself in it."

I.	II.
Louis, fearing that the Hungarian may disclose something harmful to him, sends him to the gallows.	Louis, fearing that the Hungarian may disclose something harmful to *himself*, sends him to the gallows.

In this sentence as originally written, *himself* grammatically refers to the subject of "may disclose," — that is, "the Hungarian;" but it is not likely that the Hungarian would be sent to the gallows for disclosing something harmful to himself. He might be sent there for disclosing something harmful to Louis.

I.	II.
"The Record" should not strive to prevent those who have been successful from including it in the universal amnesty.	"The Record" should not strive to prevent those who have been successful from including *itself* in the universal amnesty.

"It" expresses the writer's meaning; *itself* does not. The pronoun stands for the newspaper called "The Record;" and the writer means to warn "The Record" not to prevent others from including it in the universal amnesty. He does not mean to warn it against including itself.

Be careful in the use of PRONOUNS *in* -SELF.

Which or **Whom.** — "Which" is sometimes used in place of "whom."

I.	II.
He was in daily contact with Whately and the other thinkers for whom Oriel College was famous.	He was in daily contact with Whately and the other thinkers for *which* Oriel College was famous.

The use of a neuter pronoun to represent a masculine or a feminine noun is a gross, but not an infrequent, error.

Beware of using WHICH *for* WHOM.

Who or **Whom.** — Few are so fortunate as never to confound, in speech or in writing, "who" with "whom."

I.	II.
Whom do you take me for?	*Who* do you take me for?

"*Who* do you take me for?" is often heard in conversation, and is sometimes seen in print.

Other examples are —

I.	II.
Whom shall the Republicans select?	*Who* shall the Republicans select?
Find out whom that dress belongs to.	Find out *who* that dress belongs to.
If there should happen to be a mistake as to who is to take down whom, it will only be all the more amusing.	If there should happen to be a mistake as to who is to take down *who*, it will only be all the more amusing.
Who could that be but Rose?	*Whom* could that be but Rose?

"*Whom* is it to be?" in flaring capitals, stood (in 1892) at the head of a column in the leading newspaper of a great Western city.

Other examples are —

I.

I found a letter from a friend who I had once hoped would join me for a week of rest.

He was put through college by an uncle for whom he had a strong dislike, and who, he said, treated him like a dog.

Then appeared another prisoner, who he felt at once could be no other than the object of his visit.

II.

I found a letter from a friend *whom* I had once hoped would join me for a week of rest.

He was put through college by an uncle for whom he had a strong dislike, and *whom*, he said, treated him like a dog.

Then appeared another prisoner, *whom*, he felt at once, could be no other than the object of his visit.

Errors in the use of "who" and "whom" are often caused by a half-conscious attempt to fit the case of the pronoun to the nearest verb. Thus, in the last example, had the sentence ended at "felt," the pronoun would have been the object of "felt," and "whom" would have been correct; but in the sentence as it stands *whom* is incorrect, because the pronoun is the subject of "could be." Slips of this kind are especially frequent in sentences in which the subject or the object of a verb is separated from it by several words. The best authors, however, succeed in avoiding the fault altogether; and young writers can avoid it if they take pains.

Beware of using WHO *for* WHOM *or* WHOM *for* WHO.

Than whom or **Than who.** — To the general rules governing the choice between "who" and "whom," there is an apparent exception. "Than who" is rarely seen; "than whom" is found in the best authors, including Milton,

Pope, and Byron in verse, Landor and Thackeray in prose. Thackeray writes, for example, —

"For a while, Clive thought himself in love with his cousin; than whom no more beautiful girl could be seen."

A young writer will do well to avoid both "than who" and "than whom;" for they are harsh and clumsy expressions.

Avoid THAN WHO *and* THAN WHOM.

Whose or **Of which.** — It is sometimes difficult to decide between "whose" and "of which."

I.	II.
The "White Captive" is a woman bound to a tree, in the bark of which (or, in which) arrows are sticking.	The "White Captive" is a woman bound to a tree, in *whose* bark arrows are sticking.

Some grammarians declare that "whose" should never stand for an inanimate object not personified; but this is going too far. The choice between "whose" and "of which" is often decided by the ear. A good writer might, for example, prefer "in *whose* bark" to "in the bark of which;" but "in which" seems preferable to either, for it says all that need be said, and is both grammatical and euphonious.

Other examples are —

I.	II.
To this may be added the extraordinary forensic methods of one of Cleary's counsel, the natural effect of which would be prejudicial to the interests of his client.	To this may be added the extraordinary forensic methods of one of Cleary's counsel, *whose* natural effect would be prejudicial to the interests of his client.
Another side of one's education is the scientific, — a side the importance of which is fast being recognized the world over.	Another side of one's education is the scientific — a side *whose* importance is fast being recognized the world over.

I.	II.
A lady entered to inquire if a monthly magazine, the name of which was unknown to me, had yet arrived.	A lady entered to inquire if a monthly magazine, *whose* name was unknown to me, had yet arrived.

In the last two examples, *whose* may be defended on the ground that there is a personal element in the antecedent. There is certainly more reason in ascribing personality to a scientific education, or to a magazine, than to the bark of a tree; it is, therefore, more natural to use "whose" with the former than with the latter.

Shakspere uses "whose" still more freely in a well-known line: —

The undiscovered country, from whose bourn no traveller returns.

I.	II.
The Lilliputians ask Gulliver to destroy utterly the nation whose ships he has already taken.	The Lilliputians ask Gulliver to destroy utterly this nation *of which* he has already taken the ships.

In this example "whose" is preferable to *of which*, both on grounds of euphony, and because "the nation" may be regarded as personified.

When the antecedent is a neuter noun not personified, a writer should prefer OF WHICH *to* WHOSE, *unless euphony requires the latter.*

Which or **That.** — Some grammarians would confine the relative pronoun "which" to sentences in which it begins a parenthetical clause: *e. g.*, "This book, which I bought yesterday, cost fifty cents." They would reserve "that" for clauses which restrict the meaning of the preceding part of the sentence: *e. g.*, "The book that I bought yesterday cost fifty cents."

Even if this distinction were firmly established, to insist upon its observance by young writers might lead to the neglect of things vastly more important; but it is far from being established. Its warmest advocates admit that there are important exceptions to it, and that it is often transgressed by reputable authors. In this matter, the ear is a surer guide than any theory; and the ear often decides against the theory in question. There may be ears which prefer "that book that you spoke of," to "that book which you spoke of;" but hardly any would prefer "that that you spoke of" to "that which you spoke of."

Euphony decides between WHICH *and* THAT.

It or **That.** — "It" is sometimes used in sentences in which "this" or "that" would be better.

I.	II.
Of his positive acquisitions, only one is known; but that is by far the most important.	Of his positive acquisitions, only one is known, but *it* is by far the most important.

"That" emphasizes the reference to "only one."

I.	II.
To be so near the ocean and not always within sight of it, — I could never stand that.	To be so near the ocean and not always within sight of it — I could never stand *it*.

In this sentence as originally written, the second *it* is ambiguous as well as unemphatic.

Distinguish between IT *and* THAT.

Either or **Any one, The latter** or **The last.** — Some pronouns are to be preferred when the persons spoken of are only two; others, when they are more than two.

I.	II.
She was smaller than any one of her three sisters.	She was smaller than *either* of her three sisters.
Subscriptions may be sent to any of the ten subscribers.	Subscriptions may be sent to *either* of the ten subscribers.
Three beautiful young women were rendered thoroughly unhappy by a hopeless passion for this man, — Miss Waring, Miss Van Homrigh, and Miss Johnson, the last of whom he eventually married.	Three beautiful young women were rendered thoroughly unhappy by a hopeless passion for this man; Miss Waring, Miss Van Homrigh, and Miss Johnson, the *latter* of whom he eventually married.

Whenever more than two persons are spoken of, ANY ONE *and* THE LAST *are preferable to* EITHER *and* THE LATTER.

Each or **All.** — "All" is sometimes used for "each."

I.	II.
Election gave the governed some choice in the selection of the governors, and lot gave each a chance of being made one of the governors.	Election gave the governed some choice in the selection of the governors, and lot gave *all* a chance of being made one of the governors.

The meaning evidently is, that lot gave a chance to be a governor to "each" person concerned, not to *all.*

Beware of using ALL *for* EACH.

Each other and **One another.** — Some grammarians maintain that "each other" should always be used in speaking of two persons or things, and "one another" in speaking of more than two; but many good writers use the two expressions interchangeably.

EACH OTHER *and* ONE ANOTHER *may be used interchangeably.*

The one, The other. — Great care must be exercised in the use of "the one," "the other."

I.

He does not love Cecilie, does not even hate Major Lovers; but he feels called upon to rescue the former, and this can be done only by killing the latter.

II.

He does not love Cecilie, does not even hate Major Lovers, but he feels called upon to rescue *the one*, and this can only be done by killing *the other*.

Some grammarians hold that in a sentence in which "the one" and "the other" occur, "the one" refers to the person or thing last named, "the other" to that first named; others hold that "the one" refers to the person or thing first named, "the other" to that last named. The latter opinion is supported by the best usage; but in the present state of the question the safe rule is not to use *the one* and *the other* in any case in which *the one* is intended to refer specifically to one of two persons or things. In such cases, "the former" and "the latter" cannot mislead anybody, and are therefore preferable.

Use THE ONE, THE OTHER, *with caution.*

The one and **The ones.** — "The one" and "the ones" should be avoided.

I.

It is he upon whom falls all the care.

Lady Catherine de Bourgh urges that I marry, — I who have every opportunity and advantage for making her happy (or, for giving happiness to her) who consents to be my wife.

II.

He is *the one* upon whom all the care falls.

Lady Catherine de Bourgh urges that I marry; I who have every opportunity and advantage for making *the one* happy who consents to be my wife.

The one is sometimes used — but not by the best authors — instead of "he" or "she," "him" or "her." In this sense *the one* is vague and clumsy.

I.	II.
He discerns Lowell's main ideas, — those upon which he builds.	He discerns Lowell's main ideas — *the ones* upon which he builds.
My mind is filled with plots like those depicted.	My mind is filled with plots similar to *the ones* depicted.

It is improper to say *the ones;* but expressions like "the little ones," "the Shining Ones," "my pretty ones," are supported by the best usage.

Beware of THE ONE *and* THE ONES.

Change of **Pronoun.** — Different pronouns are sometimes made to stand for the same person or thing.

I.	II.
When one comes (or, When we come) to think of it, the power to express one's (or, our) thoughts in language is, perhaps, the most wonderful thing in the world.	When one comes to think of it, the power to express *his* thoughts in language is perhaps the most wonderful thing in the world.

"One" is a pronoun to be avoided when possible, for it is vague, clumsy, and un-English. In most cases, either "we," "you," or "a man" is preferable.

If, however, "one" is used in one clause of a sentence (as in the last example), "one's" is better than *his* in a succeeding clause. To change from an indefinite to a definite pronoun is always clumsy, and is sometimes misleading; but sentences that have this fault are very common.

On the other hand, we instinctively couple "his," not *one's*, with "every one," "no one," "many a one:" *e. g.*, "Every one loves his mother;" "With this sauce no one could help eating his fill." In these sentences, "every one" and "no one" are less indefinite than "one" would be. "Every one loves one's mother" would, moreover, be ambiguous.

I.

You shuddered as the dreadful sufferings of the wounded flashed across you.

II.

One shuddered as the dreadful sufferings of the wounded flashed across you.

A reader of the sentence as originally written is not sure at first that *one* and "you" do not refer to different persons; but, on reflection, he sees that the man who shudders and the man who feels for the wounded are the same.

Other examples are —

I.

None feel this more keenly than those who know what it is to enjoy the comforts of home, but who are far away, with nothing but an occasional letter to assure them that the home still exists.

After seeing her once, you would not care to see her again. With angular features and faded cheeks, she presents a picture which would pain you.

Mrs. Brown can see Miss Lewis on Tuesday at ten o'clock. Mrs. Brown thinks that Miss Lewis's dress is a good piece, and that it will not tumble.

Address Mrs. Brown,
10 June Street.

If any lady who has a Dreslyft, or who will get one, will send it to our office with the skirt to which she wishes it attached, we will attach it and return it to her at our expense.

II.

None feel this more keenly than those who know what it is to enjoy the comforts of home, but who are far removed from it, and with nothing but an occasional letter to assure *us* that the home still exists.

After seeing her once, you would not care to see her again. With angular features and faded cheeks, she presents a picture which would pain *him*.

Miss Lewis: —

Mrs. Brown can see Miss Lewis on Tuesday, at ten o'clock. Mrs. Brown thinks *your* dress is a good piece and will not tumble.

Yours respectfully,
10 June St. Mrs. Brown.

Any lady who has a Dreslyft, or will get one and send, with the skirt to which she wishes it applied, to our office, we will attach it, and return to *you* at our expense.

First Undergraduate (reading out). Will this do, Gus? "Mr. Smith presents his compliments to Mr. Jones, and finds he has a cap which is n't mine. So, if you have a cap which is n't his, no doubt they are the ones."

Second Undergraduate. Oh, yes; first-rate! — *Punch.*

It should be unnecessary to warn any one who knows the *a b c* of composition against beginning to write in the third person, and continuing in the first or the second. This fault is, however, not uncommon in advertisements and in private letters.

I.	II.
He told me about a man whose name was Hayden, and whose place of business was Syracuse.	He told me about a man whose name was Hayden, and *his* place of business Syracuse.
Those were most eligible whose toes were lightest and whose outside trappings were brightest.	Those were most eligible whose toes were lightest and *their* outside trappings brightest.
In these scenes, Dickens seems like a bird whose flight is near the earth, but which at intervals rises on its strong pinions and almost reaches heaven.	In these scenes Dickens seems like a bird whose flight is near the earth but at intervals *it* rises on its strong pinions and almost reaches heaven.

The coupling of a personal with a relative pronoun, as in these examples, though sometimes found in the writings of good authors, is not to be recommended.

I.	II.
The high office which you fill and the eminent distinction which you bear are objects of respect.	The high office which you fill and the eminent distinction *that* you bear are objects of respect.

On grounds of clearness as well as of euphony, a writer should not, in one sentence, begin one relative clause with *which* and another with *that.*

Never change from one pronoun to another, without a clear and sufficient reason.

Singular or **Plural.** — The number of a pronoun is determined by the number of the noun which it represents.

I.	II.
Then came the Jesuit troubles in Quebec; and these last bid fair to be no slight matter.	Then arose the Jesuit troubles in Quebec; and *this* last bids fair to be no slight matter.

The sentence as originally written is an extreme instance of a fault into which even a practised writer may fall when a noun is so far from its pronoun that he forgets whether it is singular or plural.

I.	II.
Man after man passed out before the pulpit, and laid his hard-earned dollars (or, dollar) on the table.	Man after man passed out before the pulpit and laid *their* hard-earned dollars on the table.

In this example, "man after man," though plural in meaning, is singular in form. The pronoun should therefore be singular.

Other examples are —

I.	II.
It was the eve of the departure of one of the boys to make his fortune in the world.	It was the eve of the departure of one of the boys to make *their* fortune in the world.
He does not know a single belle; even if he did know one, she would not care to dance with so stupid a fellow.	He does not know a single belle; even if he did, *they* would not care to dance with such a stupid fellow.
Every one was absorbed in his or her own pleasure, or was bitterly resenting the absence of the pleasure he or she expected.	Every one was absorbed in his or her own pleasure, or bitterly resenting the absence of the pleasure *they* expected.
All were absorbed in their own pleasure, or were bitterly resenting the absence of the pleasure they expected.	

In this example the substitution of "he or she" for *they* secures grammatical correctness, but it makes the sentence even more clumsy than it was in its original form. A better plan is to put all the pronouns in the plural number.

I.	II.
If any one cares to help me with gifts of either money or land, he will be welcome to do so.	If any one cares to help me with gifts of either money or land, *they* will be welcome to do so.
Everybody felt it necessary to testify his sympathy.	Everybody felt it necessary to testify *their* sympathy.
Anybody can catch trout if he can find the trout.	Anybody can catch trout if *they* can find the trout.
They were all afraid to divulge the separate course which each planned to take for himself.	They were all afraid to divulge the separate course which each planned to take for *themselves*.
I like to think that each of them married well — in his own eyes at least.	I like to think that each of them married well — in *their* own eyes at least.
Neither of them would have allowed his parliamentary energies to interfere at such a crisis with his domestic affairs.	Neither of them would have allowed *their* parliamentary energies to have interfered at such a crisis with his domestic affairs.

There is no pronoun in English which exactly corresponds to "anybody," "everybody," "every one," "each," "neither." *They* certainly does not; for the word for which the pronoun stands is singular. *He or she* is clumsy. The only pronoun that will serve is "he," which may stand for mankind in general and include women as well as men. "His" is so used by Mrs. Oliphant in a sentence in which, as the context shows, she has herself in mind. "A writer," says she, "is thus prevented from determining which of his productions are to be given in a permanent form."

A pronoun which stands for a singular noun or pronoun should be singular; one which stands for a plural noun or pronoun should be plural.

Omitted Pronouns. — Pronouns necessary to the sense, or to the construction, or to both, are sometimes omitted.

I.	II.
Had I a picture of myself, I would send it to you.	Had I a picture of myself, would send it you.
In answer to your question regarding electric lights, I would say that I find them invaluable.	In answer to your question regarding electric lights, would say that I find them invaluable.

These sentences as originally written present a fault common in business letters.

Other examples of omitted pronouns are —

I.	II.
He detcrmined to see what he could do with the long twelve-pounder which Blake had made for him on his own design, and which was so constructed that it could be slewed over the stern.	He determined to see what he could do with the long twelve-pounder which Blake had made for him on his own design, and was so constructed that it could be slewed over the stern.
These desertions came from the universal confidence in his measures which Jefferson had the art to inspire.	These desertions came from the universal confidence in his measures Jefferson had the art to inspire.
Five or six companions whom Jack had picked up, or who had picked up Jack, and who lived on him, advised him to put it off.	Five or six companions whom either Jack had picked up or had picked up Jack, and who lived upon him, advised him to put it off.
There was a consultation between those who favored and those who opposed the project.	There was a consultation between those who favored and opposed the project.
He availed himself of the opportunity.	He availed of the opportunity.
He made me wait in his hall and conducted himself like a man incapacitated for hospitality.	He made me wait in his hall and conducted like a man incapacitated for hospitality.
Don't trouble yourself about it.	Don't trouble about it.

"Avail of," "conduct," and "trouble" require a reflexive pronoun after them. "Avail of" and "conduct" without the pronoun are more common in America than in Great Britain. "Trouble" without the pronoun is more common in Great Britain than in America.

Beware of omitting necessary pronouns.

Redundant Pronouns. — Sometimes pronouns repeat an idea already expressed in the sentence.

I.	II.
Celia wishes to accompany Rosalind, and they set out together.	Celia wishes to accompany Rosalind, and they *both* set out together.
Louis and the tutor got as far as Berlin, with what mutual satisfaction need not be specially imagined.	Louis and the tutor got as far as Berlin, with what mutual satisfaction *to each other* need not be specially imagined.

Beware of REDUNDANT PRONOUNS.

Chapter V.

OF VERBS

Vulgarisms. — Some blunders in the use of verbs are, or should be, confined to the illiterate.

I.	II.
I should be delighted to go to the World's Fair.	I should *admire* to go to the World's Fair.

Admire in this sense is sometimes heard in the United States, but is not in good use.

I.	II.
The detectives admit (or, declare) that the safe was unlocked.	The detectives *allow* that the safe was unlocked.
A circular row of seats was taken possession of (or, occupied) by smokers.	A circular row of seats was *availed of* by smokers.
I don't call those who board in your house company.	I don't call people what *boards* in your house company.
Lady Lufton had besought him to be gentle with her.	Lady Lufton had *beseeched* him to be gentle with her.
He did it.	He *done* it.
All were expert divers, and John always dived to the bottom.	All were expert divers, and John always *dove* to the bottom.
Silver has flowed into the treasury.	Silver has *flown* into the treasury.
I have n't hung the clothes out yet.	I have n't *hanged* the clothes out yet.
The prisoner was sentenced to be hanged.	The prisoner was sentenced to be *hung*.

Clothes are "hung" on the line; men are "hanged" on the gallows.

I.	II.
I 'll teach a man the river.	I 'll *learn* a man the river.

"Teach," says Mark Twain, "is not in the river [the Mississippi] vocabulary."

I.	II.
He would n't let me go.	He would n't *leave* me go.
At the gate I alighted from my horse.	At the gate I *lit* from my horse.
I shall lend you one hundred dollars only.	I shall *loan* you only one hundred dollars.
Detectives, after months of searching, found out that the daughter and her husband were in Jane County.	Detectives, after months of searching, *located* the daughter and her husband in Jane County.
The old man pleaded so hard that I let him off.	The old man *plead* so hard that I let him off.
She showed me the road to town.	She *shew* me the road to town.
Darcy had been used to having every attention shown him.	Darcy had been used to having every attention *showed* him.
It snowed yesterday.	It *snew* yesterday.
They passed through the old rickety gate which swung at the entrance of the place.	They passed through the old rickety gate which *swang* at the entrance of the place.
It is said privately that the road will declare a dividend.	It is *talked* privately that the road will declare a dividend.
You looked as if you had taken root there.	You looked as if you had *took* root there.
If it had been a hard case, I would have gone.	If it had been a hard case, I would have *went*.
As the storm was increasing, I lay down in the corner and fell asleep.	As the storm was increasing, I *lied* down in the corner and fell asleep.
As Gulliver could not see his way, he lay down and fell into a heavy sleep.	As Gulliver could not see his way, he *laid* down and fell into a heavy sleep.

I.	II.
I recalled all the times I had lain awake.	I recalled all the times I had *laid* awake.
Orlando laid Adam down carefully, and told him that he would soon return with food.	Orlando *lay* Adam down carefully, and told him that he would soon return with food.
Scott often gives us a picture of some old ruined abbey, lying cold and deserted in the moonlight.	Scott often gives us a picture of some old ruined abbey, *laying* cold and deserted in the moonlight.

"There let him *lay*" deforms Byron's magnificent apostrophe to the ocean in "Childe Harold."

I.	II.
If you had a strong fire, and your steam were inclined to rise, what should you do?	If you had a strong fire, and your steam was inclined to *raise*, what would you do?
How values have risen on Boylston Street!	How values have *raised* on Boylston Street!

The distinction between "raise" and "rise" is well brought out by Goldsmith in "The Deserted Village," —

"More skilled to raise the wretched than to rise."

I.	II.
Papa seated her in a big chair.	Papa *sat* her in a big chair.
She sat down before the fire.	She *set* down before the fire.
Why don't you sit still?	Why don't you *set* still?
You are n't so fleshy as you used to be, are you?	You *ain't* so fleshy as you used to be, *be* you?
As it does n't suit you to call, send me ten dollars.	As it *don't* suit you to call, send me ten dollars.

It may seem needless to record a vulgarism so gross as *ain't;* but the expression is sometimes on the lips of boys and girls who ought to know better, of men and women who have had a good education, and even of teachers in their

unguarded moments. *Don't* for "does n't" is still more common.

I.	II.
He ought not to talk as he does.	He *had n't ought* to talk as he does.

The better class of those who say *ain't* or *he don't* have no patience with those who say *had n't ought;* but even this vulgarism is not confined to the illiterate.

I.	II.
You were well then, were n't you?	You *was* well then, *was n't* you?

"You *was,*" which is now a badge of vulgarity, was once good English. Horace Walpole, for instance, writes, "How infinitely good you was to poor Mrs. Goldsworthy!" and again: "'Sir,' said the king, 'was it not when you was opposing me?'"[1]

Avoid VULGARISMS.

May or **Can.** — "Can" is often used in place of "may," and "may" sometimes in place of "can."

I.	II.
May I give you a slice of beef?	*Can* I give you a slice of beef?
If an author's ideas are original, he may safely fail in all other respects.	If an author's ideas are original he *can* safely fail in all other requirements.

"Can" signifies that a thing is possible; "may," that it is permitted. The distinction is well brought out in the following quotations: the first from a recent English novel, the second from an American newspaper: —

[1] Other examples from various authors (from Henry More, 1651, to Dugald Stewart, 1819) are given by Mr. Fitzedward Hall (in "The Nation," March 10, 1892).

You will all like him. I shall bring him over to the manor if I can. I don't say, if I may.

LITTLE TOMMY. Can I eat another piece of pie?
MAMMA (who is something of a purist). I suppose you can.
TOMMY. Well, may I?
MAMMA. No, dear, you may not.

Few of those who observe the distinction between "may" and "can" would say, with Tommy's mamma, "may not;" for, important as the distinction is, it usually disappears when "may" or "can" is coupled with "not" in a declarative sentence.

Use CAN *in speaking of what is possible,* MAY *in speaking of what is permissible.*

Must. — "Must" presents a troublesome question.

I.

In this law, Mr. Adonis encountered a new obstacle which had to be overcome.

Their ammunition ran low, and one of them was obliged to return to the settlements to replenish the stock.

II.

In this law Mr. Adonis encountered a new obstacle which *must be* overcome.

Their ammunition ran low, and one of them *must* return to the settlements to replenish the stock.

It cannot be said that "must" should never be used to refer to past time; but in sentences like the foregoing it is objectionable, both because it is clumsy, and because it creates a temporary obscurity.

Be cautious about using MUST *to refer to past time.*

Will or **Shall.** — A person who has not been trained to observe the proper distinctions between "will" and "shall," can never be sure of using them correctly; but he will make few mistakes if he fixes firmly in his mind that "I shall," "you will," and "he will" are the forms of the

future, and that "I will," "you shall," and "he shall" imply volition on the part of the speaker.

"Will" and "shall" in the first person are properly used in the following quotations from "The Absentee," — one of Miss Edgeworth's novels: —

"Gone! forever gone from me," said Lord Colambre, as the carriage drove away. "Never shall I see her more — never will I see her more, till she is married."

We will do our best to make you happy, and hope we shall succeed.

In "Never shall I see her more," "We hope we shall succeed," "shall" simply points to the future: in "Never will I see her more," "We will do our best," "will" implies the exercise of volition on the part of the speaker.

I.

I shall be drowned.

We shall be smothered together.

We shall have to go.

I leave for the West this evening, and, accordingly, shall be unable to be present.

Is the time coming when we shall desert Thackeray?

I am expecting a few young people to dance Saturday, January ninth, at half-past eight o'clock, and shall be happy to see you on that evening.

If we go to the country on the issue of tariff reform alone, we shall succeed. If we press the issue of free coinage of silver, we shall, in my judgment, lose every Eastern State, and gain nothing in the West. We shall lose the Presidency, the Senate, the House, free-coinage, tariff-reform, and everything.

II.

I *will* be drowned.

We *will* be smothered together.

We *will* have to go.

I leave for the West this evening, and accordingly *will* be unable to be present.

Is the time coming when we *will* desert Thackeray?

I am expecting a few young people to dance Saturday, January ninth, at half-past eight o'clock and *will* be happy to see you on that evening.

If we go to the country on the issue of tariff reform alone, we *will* succeed. If we press the issue of free coinage of silver, in my judgment we *will* lose every Eastern State and gain nothing in the West. We *will* lose the Presidency, the Senate, the House, free coinage, tariff-reform, and everything.

Tested by the examples of good use given above, the sentences under I. are correct, those under II. incorrect.

"Will" and "shall" in the second person are properly used in the following sentence from Defoe's "Colonel Jack": —

"Not pay it!" says he, "but you shall pay it! ay, ay, you will pay it!"

In this example, "shall" is used with "you" where "will" would be used with "I," and "will" is used with "you" where "shall" would be used with "I." Were "I" in place of the first "you," the clause should read, "I will pay it." In "I will pay it," it is "I" who determine my own action; in "You shall pay it," it is a will not your own which determines your action. Were "I" in place of the second "you," the clause should read, "I shall pay it." "Shall" in "I shall pay it" and "will" in "You will pay it" say nothing about the exercise of volition by anybody, but simply point to the future.

If — to give another example — I say "You will be elected, whoever may be your opponent," I do not suggest the exercise of volition by anybody; but if I say "You shall be elected, whoever may be your opponent," I imply that some person or persons are resolved to elect you.

The imperative quality of "shall" in the second person appears in the Ten Commandments.

The imperative quality of "shall" in the third person appears in the following passage from Shakspere's "Coriolanus": —

SICINIUS. It is a mind
That shall remain a poison where it is,
Not poison any further.
CORIOLANUS. Shall remain! —
Hear you this Triton of the minnows? Mark you
His absolute "shall"?

Some writers hold that "shall" was the original form of the future, that on grounds of courtesy it was changed to "will" in the second and third persons, and that whenever courtesy permits it should be preferred to "will." Whether this be the true history of the distinction between "will" and "shall" or not, the doctrine of courtesy furnishes a rough and ready rule for choice between the two.

As in the second and third persons "will" is the proper form to express simple futurity, and as the common error is the use of *will* where "shall" is the proper word, there is little danger that anybody whose native tongue is English will, in these persons, mistake "will" and "shall" for each other.

If, in a sentence consisting of a principal and a dependent clause, the verb in the principal clause is in the first person, the future of the verb in the dependent clause is formed as usual: *e. g.*, "I am afraid that I shall, that you will, that he will, die."

If the principal verb is in the second person, the form of the future in the dependent clause is as usual in the first or in the third person: *e. g.*, "You are afraid that I shall, that he will, die." In the second person, "shall" may sometimes be used where "will" would be used in a simple declarative sentence: *e. g.*, "You are afraid that you shall die."

If the principal verb is in the third person, the form of the future in the dependent clause is as usual in the first or the second person: *e. g.*, "He is afraid that I shall, that you will, die." It is as usual also in the third person if the subject of the principal verb is different from that of the dependent verb: *e. g.*, "It is certain that he will die," "She hopes that he will live." If, however, the subject of the dependent clause is the same as that of the principal clause, "shall" is the proper auxiliary in the third person: *e. g.*, "He is afraid that he shall die."

I.

If I look out of my window, the chances are that I shall see boys playing marbles.

He is afraid that he shall not pass his examination.

While he is wondering how long he shall live in this way, a great wagon arrives.

II.

If I look out of my window the chances are that I *will* see boys playing marbles.

He is afraid that he *will* not pass his examination.

While he is wondering how long he *will* live in this way, a great wagon arrives.

Tested by the examples of good use given above, the sentences under I. are correct, those under II. incorrect.

There is one use of "shall" which is frequently found in old writers, but which is comparatively infrequent in modern English: —

Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

"'Shall follow me'" — to borrow Sir Edmund Head's words[1] — "means 'are destined to follow me by the divine ordinance,' and 'will dwell' expresses the intention or voluntary devotion of the speaker."

Other examples are —

A work that, so long as even the memory of the Christian faith shall last, will bear to men messages of pardon and of peace.

The English language is spreading more and more, and many of the great travellers and writers of the day tell us that the time is coming when it shall be the language of the globe.

In the last example, either "will" or "shall" might be used. "Will" would mean that English is going to be, "shall" that it is destined to be, "the language of the globe." If a writer means simply to state a future fact, he should say "will;" if he means to play the prophet, he will prefer "shall."

[1] In his excellent little book on "Shall and Will." John Murray: London.

The correct use of "will" and "shall" in interrogative sentences is shown in the following quotations: —

"Will you do it? Or shall I?"

"Shall I speak to your mother? Or will you?"

"Shall you remain long?"
"Shall I, aunt?"

In an interrogative sentence, the forms of the future in the first and the third person are the same as in a declarative sentence: *e. g.*, "Shall I go to New York next week?" "Will he live a week longer?" In the second person, "shall" — *e. g.*, "Shall you go to New York next week?" — simply points to the future; "will" — *e. g.*, "Will you go?" — suggests the exercise of volition by "you." "Shall you go?" is answered by "I shall" or "I shall not;" "Will you go?" is answered by "I will" or "I will not." "Shall you?" raises no question of courtesy. "Shall he?" on the contrary, is answered by "He shall," "He shall not;" and is therefore forbidden by courtesy.

I.	II.
Where shall I find that book?	Where *will* I find that book?
How long shall we have to wait?	How long *will* we have to wait?

Tested by the examples of good use given above, the sentences under I. are correct, those under II. incorrect.

Would or **Should.** — To say that the choice between "would" and "should" is governed by the same rules as those which govern the choice between "will" and "shall," and to say nothing more, might mislead.

"Would" is sometimes used to signify habitual action: *e. g.*, "When our visitors would say, 'Well, upon my word, Mrs. Primrose, you have the finest children in the whole country,' — 'Ay, neighbor,' she would answer, 'they are as Heaven made them.'"

"Should" is sometimes used in the sense of "ought": *e. g.*, "He should make better time than he does;" and sometimes in a conditional sense as the equivalent of "were to": *e. g.*, "If it should rain, he would not come." In this conditional sense "shall" was used in Early English.

One who bears in mind these other senses of "would" and "should" may safely accept the rule that the choice between "would" and "should" is usually determined by considerations similar to those that determine the choice between "will" and "shall."

"Would" and "should" are correctly used in the following quotations: —

We should never recognize our noses, if Cruikshank drew them, though our friends would.

You would not wish me so to guard you that you should have no power of sending a letter but by permission?

She did all that I wanted. I knew she would. I knew that we should either go to the bottom together or that she would be the making of me.

Therefore, all things whatsoever ye would that men should do to you, do ye even so to them.

All unanimously answered that they would fight it out to death, and should be happy to die in defence of their religion.

In the sentences quoted above, "would" and "should" are used as "will" and "shall" would have been, had they been the proper forms to express the writer's meaning.

I.	II.
If I had expected to stay at home, I should not have needed a ticket.	If I had expected to stay at home, I *would* not have needed a ticket.
I should be interested to know how much that experience cost.	I *would* be interested to know how much that experience cost.
On this hypothesis, we should expect to find trout in the Charles.	On this hypothesis we *would* expect to find trout in the Charles.

I.	II.
I should say that we should be apt to admire La Fontaine more than ever before.	I should say that we *would* be apt to admire La Fontaine more than ever before.
Thackeray says that he should have been proud to be Shakspere's boot-black or Addison's errand-boy.	Thackeray says that he *would* have been proud of being Shakspere's boot-black, or Addison's errand boy.
They were led to suppose that in stopping at Mr. Hardcastle's house they should be at an inn.	They were led to suppose that in stopping at Mr. Hardcastle's house they *would* be at an inn.
Mr. Collins said that he hoped she would soon come to her senses.	Mr. Collins said that he hoped she *should* soon come to her senses.

Tested by the examples of good use given above, the sentences under I. are correct, those under II. incorrect.

I.	II.
As a friend, I should like to make a suggestion.	As a friend, I *would* like to make a suggestion.
I should be willing to hazard a guess that Professor Blo cannot read my writing.	I *would* be willing to hazard a guess that Professor Blo cannot read my writing.
If we had to see it again, we should wish to choose a brighter day.	If we had to see it again, we *would* wish to choose a brighter day.
He had always thought he should like to be a minister.	He had always thought he *would* like to be a minister.

Volition is so fully expressed in the verbs "to like," "to be willing," "to wish," as not to need expression by the auxiliary verb. "I would like" means "It is my wish to like," "I should like to like."

The established distinctions between WILL *and* SHALL, WOULD *and* SHOULD *should be carefully observed.*

Correct and Incorrect Forms. — Some incorrect forms of verbs stray into print.

I.	II.
So many times had her heart beat quicker at the sound of the door-bell.	So many times her heart had *beaten* quicker at the sound of the door-bell.
She scolded them, and at last bade them good-night.	She scolded them and finally *bid* them good-night.
He called his servants and bade them procure fire-arms.	He called his servants and *bid* them procure fire-arms.
Uncertain, even at that epoch, of Austria's fidelity, Prussia bid high for German leadership.	Uncertain, even at that epoch, of Austria's fidelity, Prussia *bade* high for German leadership.

The correct preterite of "bid" with expressions like "good-night" or in the sense of "ordered" is "bade;" that of "bid" in the sense of "bidding at an auction" is "bid." In Scotland, "bade" is still used as the preterite of "bid" in the latter sense, as it was by Dr. Johnson.

I.	II.
Lemonade is not much drunk among the French in winter.	Lemonade is not much *drank* among the French in winter.
John drank all that he could.	John *drunk* all that he could.

"Drank" and "drunk" are sometimes used indiscriminately, even by good authors; but it seems better to confine "drank" to the preterite tense, *e. g.*, "I drank," and "drunk" to the participle, *e. g.*, "You have drunk." A similar remark may be made about "sang" and "sung," "sprang" and "sprung," "shrank" and "shrunk."

I.	II.
He gave each a large piece of gingerbread, which the poor fellows ate very heartily.	He gave each a large piece of gingerbread which the poor fellows *eat* very heartily.

It is an exaggeration to say, as an American newspaper recently did, that "ate" has almost disappeared from printed books; but it is certain that *eat* is often substituted for "ate." One cannot positively affirm that good use pro-

nounces "ate" to be the only proper form of the preterite, but in that tense it is certainly preferable to *eat*.

I.	II.
Before I had got half-way across the yard, men came swarming out of the building.	Before I had *gotten* half way across the yard, men came swarming out of the building.

Gotten is an old form, but it is not sanctioned by the best modern use. In some parts of the United States it is, however, often heard and written.

I.	II.
Yesterday he led me a wild-goose chase.	Yesterday he *lead* me on a wild-goose chase.

Lead is sometimes used for "led," either because the writer does not know how the word is spelled, or because he has "rēad," "rĕad" in mind.

I.	II.
The front room was lighted and warmed by a wood-fire.	The front room was *lit* and warmed by a wood-fire.

"Lighted" seems preferable to *lit;* but *lit* is used in this sense by some writers of reputation.

I.	II.
It is proved that his account of European society is accurate.	It is *proven* that his account of European society is accurate.

Proven is borrowed from the Scotch legal dialect. In the case of Madeline Smith, who was tried for murder in Edinburgh in 1857, the verdict of the jury was "not proven." Since that time the word has often appeared in newspapers, in magazines, and even in books, in place of "proved," which is the correct form of the participle.

I.	II.
I had not ridden ten miles when the sun rose.	I had not *rode* ten miles when the sun rose.

"Had *rode*" instead of "had ridden," was once, but is not now, in good use.

I.	II.
On Washington's birthday, I was waked at sunrise by the bells.	On Washington's birthday, I was *woke* at sunrise by the bells.
I have awaked at seven these ten years.	I have *awoke* at seven this ten years.

Woke and *awoke* as forms of the past participle, though not without authority, are not sanctioned by the best use.

Questions of **Tense.** — Among the most perplexing questions connected with verbs are those which concern the choice between this and that tense.

I.	II.
How much is there now?	How much *will* there *be* now?
Mr. Johns regrets that a previous engagement prevents him from accepting Mrs. Smith's invitation to dinner on Monday.	Mr. Johns regrets that a previous engagement *will prevent* him from accepting Mrs. Smith's invitation to dinner on Monday.

It is difficult to see how a "previous engagement" which does not exist at the time when Mr. Johns writes his note, can furnish a reason for declining Mrs. Smith's invitation. If the "previous engagement" does exist at that time, it prevents him at that time from accepting the invitation.

I.	II.
Mr. Robinson regrets that he is unable to accept the kind invitation of Mrs. Hollis, as he will be absent from the city on Friday.	Mr. Robinson regrets that absence from the city *will prevent* him from accepting the kind invitation of Mrs. Hollis for Friday.

Mr. Robinson means to say that absence from the city at the time of Mrs. Hollis's entertainment will prevent him from being present at it, and that therefore he is unable at the time of writing to accept the invitation. His absence from the city is a fact (or probability) of the future, in consequence of which he decides not to accept the invitation; but his decision not to accept is a fact of the present.

I.	II.
Mr. Curron accepts with pleasure Mrs. Hollis's kind invitation for Tuesday evening.	Mr. Curron *will be* happy to accept Mrs. Hollis's kind invitation for Tuesday evening.

When will Mr. Curron be happy to accept? Does he write a note now to say that he means to accept at some future time, and that when he does accept his happiness will begin? Or is this note his answer to the invitation? If it is, he is happy while writing his acceptance.

The use of the future tense for the present is common in answers to notes of invitation.

I.	II.
It is the duty of history to record inventions as well as wars.	It *was* the duty of history to record inventions as well as wars.

As the author of this sentence is speaking of the duty of history in general, the present tense is correct.

I.	II.
It has always been a question with me whether scientific tastes denote a higher type of mind than æsthetic tastes.	It has always been a question with me whether scientific tastes *denoted* a higher type of mind than æsthetic tastes.

The question "has always been" whether "scientific tastes," wherever and whenever they exist, denote a "higher type of mind;" not whether they did at a given time denote it.

I.	II.
DEAR SIR, — I did not attend school on Friday as I had to go to New York on important business. Will you kindly excuse my absence? This is the second time I have been absent this term.	DEAR SIR, — I did not attend school on Friday, as I had to go to New York on important business. Will you kindly excuse my absence? This *was* the second time I *had* been absent this term.

In the last sentence, "is" and "have been" are preferable to *was* and *had been*. The meaning is, "This makes my second absence." The act referred to is in past time, but the assertion about the act belongs to the present.

I.	II.
Nothing is more interesting than the attempt to trace the fortunes of men who died long ago.	Nothing is more interesting than the attempt to trace the fortunes of men who *have died* long ago.

"Died" is correct; for the writer is speaking of the act of dying, not of the condition of death.

I.	II.
This case still awaits evidence as to the origin of the injury to the left hand, as you were informed by letters from this office, dated June 6, 1887, and Feb. 5, 1888.	This case still awaits evidence as to the origin of injury to left hand, as you *have been* informed by letters from this office dated June 6, 1887, and Feb. 5, 1888.

Had the sentence ended at "informed," *have been* would have been proper. The additional words make "were" proper, because they confine the writer's assertion to definite points of past time.

I.	II.
Every time we relieve ourselves of a disagreeable task by a slight prevarication, we yield to temptation and make deceit a part of our nature.	Every time we relieve ourselves of a disagreeable task by a slight prevarication, we *have yielded* to temptation and *have made* deceit a part of our nature.

The three verbs "relieve," "yield," and "make" refer to the same point of time, and should therefore be in the same tense.

Other examples are —

I.	II.
Gulliver manages by swimming to reach the shore. Worn out by his exertion, he crawls up the beach, lies down, and falls asleep.	Gulliver *managed* by swimming to reach the shore. Worn out by his exertion, he crawls up the beach; lies down, and falls asleep.
Darcy, seeing that he has made a mistake, hastens the very next day to repair the mischief.	Darcy, seeing that he *had* made a mistake, hastens the very next day to repair the mischief.
Thackeray was of a quiet disposition, and could not bring himself to scoff at Swift.	Thackeray was of a quiet disposition and *can* not bring himself to scoff at Swift.
The driver volunteered no information about any object of interest that we passed.	The driver volunteered no information about any object of interest we *might* pass.
Samuel would have been contented, if the condition of his father's health had not troubled him so much.	Samuel would have been contented, if the condition of his father's health *did* not trouble him so.
At this point, Elizabeth could keep silent no longer, and answered (or, unable to keep silent longer, answered) him.	At this point, Elizabeth could keep silent no longer and *answers* him.
The proposition was unanimously adopted, and off we hurried to consult the "Elders." They demurred somewhat, but the boys carried the day.	The proposition was unanimously carried, and off we *hurry* to consult the "Elders." The latter *demur* somewhat, but the boys *carry* the day.
The proposition is unanimously adopted, and off we hurry to consult the "Elders." They demur somewhat, but the boys carry the day.	
Under this inspiration we made up some of the distance	Under this inspiration we made up some of the distance

I.	II.
we had lost. The shouting on the shore became deafening, showing us that we were nearly home. "Now, then," cried the captain, "one more spurt and we win!" But only two men could answer to the captain's call, — the stroke oar and the giant of the crew.	we had lost. The shouting on the shore *becomes* deafening, showing us that we *are* almost through. "Now then," *cries* the captain, "one more spurt and we win." But only two men could answer to the captain's call, — the stroke, and the giant of the crew.

In the last passage in its original form, the writer, without apparent cause, goes from the past to the present tense and back again.

I.	II.
At last appeared the long-looked-for spring, which we hailed with joy after the tedious, cold winter. We gladly gave up theatre-going and other winter amusements for out-of-door sports. Again we glided in our swift shells along the sinuous course of the Charles; again we played ball on Jarvis Field, and took long evening strolls, and sat by the open window to study.	At last the long looked for spring appeared, which we hailed with joy after the tedious cold winter; and we gladly gave up theatre-going, and other winter amusements, for our out-of-door sports. Again we *glide* in our swift shells along the sinuous course of the Charles; again we *play* ball on Jarvis Field, and *take* long evening strolls, and *sit* by the open window to study.

This appears to be an attempt to slip from the past tense into what is called the historical present; but the historical present should be used sparingly. It is only justified by the fact that the writer's interest in the narrative is so intense that the past becomes present to his imagination.

I.	II.
It was the business of Harvard to be on the lookout, and to secure all the glory it could.	It was Harvard's business *to have been* on the lookout and *to have secured* all the glory it could.

In this example, "was" fixes the time at which certain duties rested upon Harvard. Relatively to that time, those duties were present; "to be," not *to have been*, "on the lookout," "to secure," not *to have secured*, "glory," was the business of Harvard.

I.	II.
And this at a time, it may be added, when a single disaster would have led the British Government to withdraw its troops from the Peninsula.	And this at a time, it may be added, when a single disaster would have led the British Government *to have withdrawn* their troops from the Peninsula.[1]

"Major Henderson does not mean," says "The Saturday Review," "that the British Government would have withdrawn its troops before the disaster, but that is what he says; and thus you will see how easy it is, even for a writer who is well acquainted with his subject, to say the contrary of what he means when he does not pay sufficient attention to accuracy of grammar."

It is (or, was) a pleasure to pass my examinations so well.
It is (or, was) a pleasure to have passed my examinations so well.

These sentences are both correct; but they differ in meaning, as becomes apparent when we change the form of the sentence. "To pass my examinations so well is (or, was) a pleasure," means that my pleasure lies (or, lay) in the fact that I am (or, was) passing my examinations so well. "To have passed my examinations so well is (or, was) a pleasure," means that my pleasure lies (or, lay) in the fact that I have (or, had) passed my examinations so well: my examinations are over.

Indicative or **Subjunctive.** — The subjunctive mood is a less important part of the English language than it used to

[1] Quoted from a notice in "The Saturday Review" (Jan. 23, 1892) of "The Battle of Spicheren," etc., by Brevet-Major G. F. Q. Henderson.

be; but it is by no means extinct. Examples of its correct use in the present tense are given in the following citations from recent writers: —

Every bill shall be presented to the governor; if he approve, he shall sign it.

Whether the encounter alienate friends or raise up enemies, whether it be fraught with physical risk or moral danger, whether it lead to defeat or to total ruin, the editor who is worthy of the name will not shrink from the contest.

In these examples, the subjunctive forms "approve," "alienate," etc., express more doubt or uncertainty than the corresponding indicative forms would do. In the sentence "No one will wonder that they raise a protest, though it be like the helpless cry of an untaught child," the clause beginning "though it be" is equivalent to "though it be, perhaps, like the helpless cry," etc.; it expresses a doubtful proposition. Had the author used the indicative "is" instead of the subjunctive "be," there would be no doubt in the reader's mind that the protest was like an infant's cry.

Examples of the correct use of the subjunctive in the preterite tense are given in the following citations from recent writers: —

How terrible it would be if you were a saint!

If your home were not in Italy, you would feel as I do.

If she were to be taken away, I should marry again.

My wife is apt to look as if she were going to cry.

She wears an air of melancholy, as though [if] she were disappointed in you.

The subjunctive of the verb "to be" is still common, especially in the preterite tense.

I.	II.
If I were you, I should stay at home to-day.	If I *was* you I should stay at home to-day.

If the whole thought were expressed, this sentence should read, "If I were you (but I am not), I should stay at home to-day." The "if" clause expresses a supposition which is not in accordance with the fact. The verb should therefore be in the subjunctive mood.

Other examples are —

I.	II.
If the house were mine, I would turn over a new leaf.	If the house *was* mine, I would turn over a new leaf.
I wish there were some way in which I could be of service.	I wish there *was* some way in which I could be of service.
If any nation were bound down absolutely to a code of laws, which could in no way be altered, it would never emerge from obscurity.	If any nation *was* bound down absolutely to a code of laws, which could in no way be altered, it would never emerge from obscurity.
He speaks English as if it were something else.	He talks English as if it *was* something else.
If only it were summer, we might go in the pony carriage.	If only it *was* summer we might go in the pony carriage.
The frigate now came tearing along as if she were alive herself and were feeling the fever of the chase.	The frigate now came tearing along as if she were alive herself and *was* feeling the fever of the chase.

To use the subjunctive in one of two co-ordinate clauses and the indicative in the other, as in the last sentence under II., is especially objectionable.

I.	II.
When the technique is good, when the skill employed is at all considerable, the work is, we say, a work of art.	When the technique is good, when the skill employed *be* at all considerable, the work is, we say, a work of art.

In this example, the indicative is proper in both clauses, for there is no suggestion of doubt.

I.	II.
If it is discouraging to notice your own faults in the second generation, it is still more so to encounter idiosyncrasies with which you have no association.	If it *be* discouraging to notice one's own faults in the second generation, it is still more so to encounter idiosyncrasies with which you have no association.

In this example, "if" is not hypothetical; it does not imply doubt. The writer means to affirm that "it is discouraging," etc.

Be careful to use the correct form of the verb.

Singular or **Plural.** — Everybody who knows anything about English grammar, knows that the verb should agree with its subject in number.

I.	II.
Three centuries of the New England climate have made him quick-witted.	Three centuries of the New England climate *has* made him quick-witted.
The persecutions of the chapel-bell, sounding its unwelcome summons to six o'clock prayers, interrupt my slumbers no longer.	The persecutions of the chapel-bell, sounding its unwelcome summons to six o'clock matins, *interrupts* my slumbers no longer.

When the author of the sentence under II. wrote *interrupts*, he probably thought of "chapel-bell" as the subject. When many words come between subject and verb, a writer is in danger of forgetting what the real subject is.

I.	II.
His humble birth, his scholarship, and the obscure poverty of his old age form an interesting chapter in the romance of letters.	His humble birth his scholarship and the obscure poverty of his old age *forms* an interesting chapter in the romance of letters.

"Birth," "scholarship," and "poverty" together make a plural subject; the verb should therefore be plural.

I.	II.
The gayety and the enthusiasm of the rout recall the last loiterer in the supper-room.	The gayety and enthusiasm of the rout *recalls* the last loiterer in the supper-room.

If the writer meant to speak of "gayety and enthusiasm" as two distinct characteristics of "the rout," he should have put the verb in the plural number; if he regarded them as the same characteristic under different names, he was right in using a singular verb.

I.	II.
He, with two of his companions, (or, With two of his companions, he) entered, and was conducted to the hall.	He, with two of his companions, entered, and *were* conducted to the hall.

In the last example, *were* would be correct if "and" were in the place of "with;" but in the sentence as it stands "he" is the subject of the verb. "With two of his companions" is a parenthetical expression. This may seem to be a distinction without a difference; but the difference is that "and" would put the three persons concerned on the same level of importance; whereas "with" indicates the superior importance of the person designated as "he." A similar distinction is made when we say, "John's mother, with two young children, has gone to Europe;" "John's father and mother have gone to Europe."

I.	II.
The religion of this period, as well as that of the early Christians, was entirely opposed to any such belief.	The religion of this period, as well as that of the early Christians, *were* entirely opposed to any such belief.
The Rev. B. W. Heron, accompanied by his family, has left Paris for Switzerland.	The Rev. B. W. Heron, accompanied by his family, *have* left Paris for Switzerland.

In these examples, the clauses beginning with "as well as" and "accompanied by" are obviously parenthetic.

I.	II.
The whole system of mind-reading, mesmerism, and spiritualism seems connected.	The whole system of mind reading, mesmerism, and spiritualism *seem* connected.

The subject of the verb is "system," not "mind-reading, mesmerism, and spiritualism."

I.	II.
The voluminousness of his works is oppressive.	The voluminousness of his works *are* oppressive.

The subject of the verb is "voluminousness," not "works."

Other examples are —

I.	II.
The course of fashions indicates many changes.	The course of fashions *indicate* many changes.
The formation of paragraphs is very important.	The formation of paragraphs *are* very important.

A careless writer is in danger of giving to the verb the number of the nearest substantive, instead of that of the real subject.

I.	II.
All that they could see of "the Invisible One" was his boots.	All that they could see of "the Invisible One" *were* his boots.

Had "boots" been the subject, the verb would properly have been in the plural number. As, however, the subject is "all," the verb should be singular.

I.	II.
What is sought is not nice ways of making money, but ways of making more money.	What *are* sought *are* not nice ways of making money but ways of making more money.

The equivalent of "what" is "that which." No one would say "That which *are* sought *are*."

I.	II.
Since this matter has been in agitation, there have been some inquiries.	Since this matter has been in agitation, there *has* been some inquiries.
There were many things to do.	There *was* many things to do.
In the evening there were always some games of cards.	In the evening there *was* always some games of cards.

In these examples, the real subjects are "inquiries," "things," and "games," not the indefinite word "there." The verb should therefore be plural.

I.	II.
In literature are embalmed the short stories of the day.	In literature *is* embalmed the short stories of the day.

The fact that the subject follows the verb instead of coming before it does not affect the operation of the rule which requires subject and verb to agree in number.

I.	II.
Each of these processes gives sure results.	Each of these processes *give* sure results.

The subject of the verb is "each," not "processes."

I.	II.
Not one of these forty English words was in use before the battle of Hastings.	Not one of these forty English words *were* in use before the battle of Hastings.

The subject of the verb is "not one."

I.	II.
Every one of us has had this feeling.	Every one of us *have* had this feeling.

The author of this sentence in its original form probably had in mind the fact that the feeling in question has been shared by all the persons spoken of, and he forgot that the grammatical subject is singular.

Other examples are —

I.	II.
While either of these is hungry, nothing will ever give him sleep.	While either of these *are* hungry, nothing will ever give them sleep.
Neither of the girls was very much at her ease.	Neither of the girls *were* very much at their ease.
Both are fond of Nature, but neither draws deep lessons from it.	Both are fond of nature, but neither *draw* deep lessons from it.

Careless writers sometimes treat "either" and "neither" as if they were plural.

I.	II.
I do not believe that either the painter or his picture is very famous.	I do not believe that the painter or his picture *are* very famous.
Neither the Bishop nor a recent writer in "The Spectator" has arrived at the truth.	Neither the Bishop nor a recent writer in the Spectator *have* arrived at the truth.

Singular subjects connected by "nor" or "or" are sometimes incorrectly coupled with a plural verb.

I.	II.
She is one of the writers who are destined to be immortal.	She is one of the writers who *is* destined to be immortal.

"Who" stands for "writers," not for "one," and therefore requires the verb to be in the plural number. The sentence as originally written exemplifies a common fault.

Other examples are —

I.	II.
Dr. Abbot is one of the best preachers who come to Appleton Chapel.	Dr. Abbot is one of the best preachers who *comes* to Appleton chapel.
It was one of the most artistic and interesting dramas that have been seen in Boston for several years.	It was one of the most artistic and interesting dramas that *has* been seen in Boston for several seasons.
One of the few things that come to mind at this time, is the work of the Antislavery Society.	One of the few things that *comes* to mind at this time, is the work of the Antislavery Society.
We lament the excessive delicacy of his ideas, which prevents one from grasping them.	We lament the excessive delicacy of his ideas, which *prevent* one from grasping them.

"Which" stands for "delicacy," not for "ideas;" the verb should therefore be singular.

Subject and verb should agree in number.

I.	II.
The number of exercises is not great.	The number of exercises *are* not great.
The majority of Indian marriages are happy.	The majority of Indian marriages *is* happy.

In the first of these examples, "number" is used in a singular sense; in the second, "majority" is used in a plural sense. It is the "number" that is great; it is "Indian marriages" that are happy.

I.	II.
A multitude of heads, hats, fans, were waving in the air.	A multitude of heads, hats, fans, *was* waving in the air.

The meaning is: "Many heads, hats, fans, were waving."

I.	II.
This fund may be increased at any time by the addition of a sum not less than $100. Since the beginning of the year, $100 has been so added.	This fund may be increased at any time by the addition of a sum of not less than $100. Since the beginning of the year $100 *have* been so added.

In the first sentence of this example, the writer speaks of "the addition of a sum of not less than $100." The $100 must therefore have been added to the fund as "a sum," and "a sum" would require a singular verb. Had there been several additions of small sums, not one addition of the whole amount, the writer might properly have said "$100 have been added."

I.	II.
The Chamber of Commerce of Spokane requests the pleasure of your company at its First Annual Dinner.	The Chamber of Commerce of Spokane *request* the pleasure of your company at their First Annual Dinner.

In giving this invitation, the "Chamber of Commerce" acts as a body, not as the members of a body. The singular form of the verb seems therefore preferable to the plural.

I.	II.
The executive committee of the Civil Service Reform Association respectfully represents that this proposition appears to be a serious departure from the principles held, and it strongly urges senators to prevent the adoption of the resolution.	The executive committee of the Civil Service Reform Association respectfully represents that this proposition appears to be a serious departure from the principles held, and they strongly *urge* senators to prevent the adoption of the resolution.

"Committee" may be used with either a singular or a plural verb, according as the committee is spoken of as a body — as it seems to be in the present instance — or as the

individual members that compose the body; but it cannot be both singular and plural at the same time.

When a collective noun means the collection as a whole, it is singular; when it means the individual persons or things that make up the collection, it is plural.

Omitted Verbs. — Sentences are sometimes shortened by the omission of verbs that are required by good use.

I.	II.
I forgot to do something I ought to do.	I forgot to do something I ought to.
All that I learned was that the class could be as dry as saw-dust when they wished to be.	All that I learned was that the class could be as dry as saw-dust when they wished to.

Sentences ending with the sign of the infinitive, though common in conversation and in books that reproduce colloquial peculiarities, should, as a rule, be avoided in writing, — partly because the construction is a clumsy one and gives an unfinished appearance to the sentence, and partly because it is, by the strict rules of grammar, incorrect.

More serious faults of omission are the following: —

I.	II.
Thackeray gives Swift a much better character than Johnson does.	Thackeray gives Swift a much better character than Johnson.
Modern authors do not seem to think any better of their critics than did writers in the "good old days" of the past.	Modern authors do not seem to think any more of their critics than writers in the "good old days" of the past.

These sentences as originally written are ambiguous.

I.	II.
The question is one which no one has answered or ever will answer.	The question is one which no one has answered or ever will.
The government has not entered and will not enter into negotiations.	The government has not and will not enter into negotiations.

The omission of a verb makes these sentences grammatically incorrect.

Never omit a verb that is needed to make the meaning clear or the sentence grammatical.

Misused Verbs. — Verbs are misused in various ways.

I.	II.
A short time before, he had succeeded to the paternal estate.	A short time before, he had *acceded* to the paternal estate.
You are no more likely to be called insincere than to be credited with good intentions.	You are no more likely to be called insincere than to be *accredited* with good intentions.
He did not use the coarse expression imputed to him.	He did not use the coarse expression *accredited* to him.
Calvin's career had shown that he rose above his time.	Calvin's career had shown that he *arose* above his time.
I am a candidate, but without a seat to capture.	I am a candidate, but without a seat to *captivate*.
Mr. Sherman has deprecated this phase of the situation.	Mr. Sherman has *depreciated* this phase of the situation.
I will not allow anybody to impute to me motives that are wrong.	I will not allow anybody to *impugn* to me motives that are wrong.
After school he liked to wander through the woods. He liked to see the fish dart swiftly through the water.	After school he liked to wander through the woods. He *loved* to see the fish dart swiftly through the water.
Wondering what could have wound his friend up to such a pitch of mystery, Nicolas endeavored to find out the cause.	*Admiring* what could have wound his friend up to such a pitch of mystery, Nicolas endeavored to find out.

To admire in the sense of "to wonder" was once, but is no longer, in good use.

I.

Such action must of necessity alienate many classes of voters.

The republicans of the finance committee will soon report Mr. Aldrich's bill, but whether or not to oppose it to McPherson's is not yet decided.

Trochu was prepared to oppose every proposal I should make.

He emphatically declared in favor of the bill which is to be supported in Congress by General Slocum.

Mr. Bridgman upheld the system, and declared that the champion of free pews entered the arena at an advantage.

II.

Such action must of necessity *antagonize* many classes of voters.

The republicans of the finance committee will soon report Mr. Aldrich's bill, but whether to *antagonize* it to McPherson's is not yet decided.

Trochu was prepared to *antagonize* every proposal I should make.

He emphatically declared in favor of the bill which is to be *championed* in Congress by General Slocum.

Mr. Bridgman *championed* the system and declared that the champion of free pews entered the arena under an advantage.

Antagonize and *champion*, as used in the sentences under II., belong to members of Congress and to those who adopt the congressional dialect.

I.

She received his apologies with a resentment they were likely, but were not intended, to inspire.

II.

She received his apologies with a resentment they were *calculated* but not intended to inspire.

If they were *calculated*, they must have been "intended," to inspire resentment.

I.

Below them in a thicket ran a brook, from which they fetched (or, brought) water to drink.

II.

Below them in a thicket ran a brook, from which they *carried* water to drink.

They may have "carried" a pail to the brook; but they "brought" the water back. "Fetched," which is still more idiomatic than "brought," seems to be going out of use.

I.	II.
Mrs. Makepeace declares that her husband beat her.	Mrs. Makepeace *claims* that her husband beat her.
He asserted that the invalid was a wealthy man.	He *claimed* that the invalid was a wealthy man.
Congress acted on the theory that the idea of Indian nationality had vanished.	Congress *claimed* that the idea of Indian nationality had vanished.
Mrs. Daboll declares that the report that her husband took poison is false.	Mrs. Daboll *claims* the fallacy of the news that her husband took poison.

The word "claim" has been misused for at least two generations. In a Connecticut law report published in 1814, the following passage occurs in an opinion by one of the judges: "This is the naked question arising from the attempt of an heir to establish a title in an ancestor by producing a certified copy of a deed without any *claim* that the original has been lost by time or accident." Daniel Webster, it is said, underlined the word "claim" in his copy of the book, and wrote in the margin the following comment: "This word *claim* means everything in the law language of Connecticut. Here a man claims that he has lost a deed."

"Claim" is properly used in "He claims the floor;" "He claims the Tichborne estate;" "She claims her rights;" "The claim of the Conservatives was allowed."

I.	II.
Elocution is very important, as almost any of the instructors in other courses will admit.	Elocution is very important, as almost any of the instructors in other courses will *confess*.

Strictly speaking, we "confess" a fault of our own, not a merit of another person or thing. The use of *confess* for "admit" is, however, very common. It occurs in some good authors.

I.	II.
She is a little lanky as yet, but I dare say she will outgrow that defect.	She is a little lanky as yet, but I dare say she will *cure* of that.
He asked Godfrey to allow him to sell his fine trotter.	He *demanded* Godfrey to allow him to sell his fine trotter.
"I would n't debase myself so far," says Tita.	"I would n't *demean* myself so far," says Tita.
King Louis flung his cane out of the window: "because," said he, "I won't degrade myself by striking a gentleman."	King Louis flung his cane out of the window: "because," said he, "I won't *demean* myself by striking a gentleman."

The verb "demean," like the noun "demeanor," requires a qualifying word to determine the meaning.

I.	II.
The owner may attend to his own cattle, or he may let the milch cattle to others.	The owner may attend to his own cattle, or he may *hire* the milch cattle to others.

In view of the fact that it is always the owner, not the would-be tenant, who advertises "a house to let," it is singular that, in accounts of other transactions, *hire* should so often be used instead of "let."

I.	II.
The committee on schools and school-houses authorized the superintendent of public buildings to hire the Hawes Place Church for school purposes.	The committee on schools and school-houses authorized the superintendent of public buildings to *lease* the Hawes Place Church for school purposes.

"To lease" means "to let for life, for years, or at will;" but it is often used as if it meant "to hire."

I.	II.
At a meeting of the directors of the Eastern Railroad, it was voted to lease that railroad to the Boston and Maine Company. At a meeting of the directors of the Boston and Maine Railroad, it was voted to take a lease of the Eastern.	At a meeting of the directors of the Eastern Railroad it was voted to lease the railroad to the Boston and Maine. At a meeting of the directors of the last-named railroad it was voted to *lease* the Eastern.

"To lease" is used correctly in the first sentence under II., incorrectly in the second.

I.	II.
The representatives of Harvard University were there at the appointed hour, but the other colleges failed to appear.	Harvard's representatives were on hand at the appointed hour, but the other colleges failed to *materialize*.
Does this practice lead to insincerity? I argue that it does not.	Does this practice lead to insincerity? I *plead* that it does not.

The use of *plead* for "argue" is common, but careful writers distinguish between the two words.

I.	II.
He received an electric shock.	He was *shocked* by electricity.
This shows the measure of the man.	This *sizes up* the man.

Sizes up is a slang expression often heard in the United States.

I.	II.
We did not know enough French to make known our wants.	We did not know enough French to *state* our wants.
The "Herald" says that American workingmen were opposed to the strikes.	The "Herald" *states* that American workingmen were opposed to the strikes.

A lawyer "states"[1] his case, a philosopher "states" the proposition which he means to prove; but a traveller does not *state* that he is hungry, or a newspaper that this or that is a fact.

I.	II.
Mr. Darcy was staying at the house of a friend.	Mr. Darcy was *stopping* at the house of a friend.
He went to the hotel where he was staying with his father.	He went to the hotel where he was *stopping* with his father.

The error of using *stop* for "stay," which has been stigmatized as an Americanism, is not confined to this country. It is condemned by good use on both sides of the Atlantic.

I.	II.
Great excitement was caused by what turned out to be a big fire.	Great excitement was caused by what *transpired* to be a great fire.
The rumor of what had taken place was spread abroad.	The rumor of what had *transpired* was spread abroad.
More than two seconds elapse between the infliction of the wound and the muscular response of the part wounded.	More than two seconds *transpire* between the infliction of the wound and the muscular response of the part wounded.
Does what occurs in the executive session of the Senate ever leak out (that is, transpire)?	Does what *transpires* in the executive session of the Senate ever leak out?

Few verbs fare worse at the hands of "ready writers" than "transpire." The word, which comes from the Latin *trans* (through, across) and *spirare* (to breathe) and is akin to the French *transpirer* (perspire), originally meant "to give out through the pores." It next came to mean "to escape from secrecy to notice," "to leak out." In this sense, which Johnson reprobated as "an innovation from France," it has established itself in the language.

[1] See page 52.

Other verbs that may be confounded with one another or that are otherwise misused are —

accept and except.
advertise and advise.
alleviate and relieve.
allude to, refer to, and mention.
argue and augur.
construe and construct.
convince and convict.
detect and discriminate.
disclose and discover.
dominate and domineer.
drive and ride.
eliminate and elicit.
ensure and secure.
estimate and esteem.
inquire and investigate.
persuade and advise.
predestine and predestinate.
predicate and predict.
propose and purpose.
replace and take the place of.
repulse and repel.
suspect and expect.

Beware of misusing verbs.

Verbs which are **Not Verbs**. — One way in which the language grows is by forming verbs from nouns or (rarely) from other parts of speech; but some words that are used as verbs are not verbs in any proper sense, for they are not approved by good use.

I.

Has it cultivated the popular sensibilities?

The tenderness in her voice was not in harmony with the hardness of her face.

The lovely daughters of the South will not be vanquished by a skate any more than by a logarithm.

A beautiful doll came out and gesticulated solemnly.

The two men were never neighborly, much to the regret of the Quaker.

This book could not be restored to him.

II.

Has it *cultured* the popular sensibilities?

The tenderness in her voice *discorded* with the hardness of her face.

The lovely daughters of the South will not be *downed* by a skate any more than by a logarithm.

A beautiful doll came out and *gestured* solemnly.

The two men never *neighbored*, much to the regret of the Quaker.

This book could not be *restituted* to him.

I.	II.
Mrs. Carlyle looked up, wondering what had tempted the child to revive that old song.	Mrs. Carlyle looked up wondering what had tempted the child to *resurrect* that old song.

The verbs *culture, discord, down, gesture, neighbor, restitute,* and *resurrect* were once, but are no longer, in good use.

I.	II.
She went to work as a clerk in a store.	She began *clerking* in a store.
Mr. Brief moved to apply closure to (or, to close) the debate.	Mr. Brief moved to *closure* the debate.
It is not always easy to put a general scheme into concrete form.	It is not always easy to *concrete* a general scheme.
He sent his photograph to be copied in crayon.	He sent his photograph to be *crayonized.*
He was accidentally killed by an electric wire.	He was *electrocuted* by mistake.
People are not very enthusiastic.	People don't *enthuse* worth a cent.
If the West End Company is not to manage its own finances, the city must.	If the West End is not to *finance* it the city must.
The injured limb was soon bathed and bandaged in a manner which made David inordinately proud of himself.	The injured limb was soon *lotioned* and bandaged in a manner which made David inordinately proud of himself.
The will of Mr. Alger was admitted to probate.	The will of Mr. Alger was *probated.*
The prisoners were put on probation by the county commissioners.	The prisoners were *probated* by the county commissioners.
He will push his code through by a strict party vote.	He will *railroad* his code through by a strict party vote.
He summoned me to the office.	He *summonsed* me to the office.

The verb *summons* frequents country towns and certain colleges.

I.

Voted, That the association disapprove of the action of Princeton toward the referee, and extend a vote of thanks to Mr. Appleton for acting as referee of the game in a proper and dignified manner.

Mr. Jackson was asked to act as umpire.

II.

Voted That the association disapprove of Princeton's action toward the referee, and extend a vote of thanks to Mr. Appleton for *refereeing* the game in a proper and dignified manner.

Mr. Jackson was asked to *umpire* the game.

To referee and *to umpire* belong to college slang.

Beware of using verbs that are not in good use.

Chapter VI.

OF ADJECTIVES AND ADVERBS.

THE relation between adjectives and nouns is similar to that between adverbs and verbs; some words serve both as adjectives and as adverbs; many adverbs are formed from adjectives; and it is often a question whether the proper word in a given case is an adjective or an adverb. For these reasons, we may conveniently deal with these two parts of speech together.

Vulgarisms. — Some inaccuracies in the use of adjectives or adverbs are, or should be, confined to the illiterate.

I.	II.
You can go everywhere.	You can go *everywheres*.
I should describe Jessica as having a light complexion.	I should describe Jessica as being *light-complected*.
He will probably be for Harrison.	He will *likely* be for Harrison.
Nobody was likely to stir abroad.	Nobody was *like* to stir abroad.
They gave us not fewer but more trains.	They gave us not *less* but more trains.
One can hardly picture a place better suited to nourish the heart of a youth.	One can hardly picture a place *more* suited to nourish the heart of a youth.
Seldom had the little port seen a costlier funeral.	Seldom had the little port seen a *more costlier* funeral.
The only marked change in Elizabeth was that her manner was statelier.	The only marked change in Elizabeth's actions was that her manner was *more statelier*.
His simplicity may be seen in almost everything he has written.	His simplicity may be seen in *most* everything he has written.

I.	II.
That poem I like better than any other single piece.	That poem I like *most* of any other single piece.
The carriage rattled down Prickett's lane, to the great amusement of that place.	The carriage rattled down Prickett's lane to the *much* amusement of that locality.
He was not nearly so prolific a writer as Wordsworth.	He was *nowhere near* so prolific a writer as Wordsworth.
The house was quite large enough.	The house was *plenty* large enough.
There is n't a finer situation in the world for a house.	There ain't a *sightlier* place in the world for a house.
The outside of the earth, after it had cooled somewhat, was hard and solid.	The outside of the earth, after it had cooled *some*, was hard and solid.
I remember when allusions of this sort were pleasant.	I remember when *these* sort of allusions were pleasant.
I never have anything to do with that kind of person.	I never have anything to do with *those* kind of people.
There is, first, the old distinction of the laws of science.	There is, *firstly*, the old distinction of the laws of science.
They treated him ill.	They treated him *illy*.
What he said amused me much.	What he said amused me *muchly*.
We reason from experience thus.	We reason from experience *thusly*.

In each of the last four sentences as originally written, the fault consists in the addition of the adverbial termination "-ly" to a word that is an adverb without it. Of these incorrect forms only one is to be found in serious writings by good authors. That one is *firstly*, the prevalence of which comes, perhaps, from the belief that it belongs with "secondly," "thirdly," etc. This supposed analogy is, however, a false one. "Second," "third," etc., are adjectives only; "first" serves both as adjective and as adverb. *Illy* is current among the uneducated in some parts of America. *Muchly* is popular with American "humorists,"

from Artemas Ward on. *Thusly* figures in the writings of the ignorant as well as in those of "humorists."

I.	II.
He was a stranger to us.	He was a stranger *unbeknown* to us.
He was unknown to us.	
Pope does not translate accurately.	Pope does not translate *accurate*.

The adverb "accurately," not the adjective *accurate*, is correct; for the word qualifies "translate."

Other vulgarisms of this class are —

I.	II.
The ancients were not so very badly off.	The ancients were not so very *bad* off.
Of Coleridge's three greatest productions, "The Ancient Mariner" is that which we can most easily criticise.	Of Coleridge's three greatest productions "The Ancient Mariner" is the one which we can *easiest* criticise.
Swift treated Stella as meanly as a man could treat a woman.	Swift treated Stella as *mean* as a man could treat a woman.
Byron could be terribly scathing.	Byron could be *terrible* scathing.
You are so uncommonly tall.	You are so *uncommon* tall.

Avoid VULGARISMS.

Adjective or **Adverb**. — It is sometimes a question whether to use an adjective or an adverb.

I.	II.
When his money was at an end, these unprincipled friends began to look coldly upon him.	When his money was at an end, these unprincipled friends began to look *cold* upon him.

The qualifying word belongs with the verb, not with the subject of the verb. The coldness is in the way in which his friends looked at him, not in his friends. In "You look cold," on the contrary, it is "you" who are "cold."

I.	II.
An old shoe feels easy.	An old shoe feels *easily*.
An old shoe goes on easily.	An old shoe goes on *easy*.

In the first example, "easy" belongs with "shoe;" in the second, "easily" belongs with "goes on."

I.	II.
Miss Amy looked pretty.	Miss Amy looked *prettily*.
Miss Ayr danced gracefully.	Miss Ayr danced *graceful*.

"Looked pretty" means almost the same thing as "was pretty;" "danced gracefully" does not mean the same thing as "was graceful."

As a rule, it is proper to use an adjective whenever some form of "to be" or "to seem" may be substituted for the verb, an adverb when no such substitution can be made.

I.	II.
I came in late, and I felt badly when I wrote this theme.	I came in late and I felt *bad* when I wrote this theme.

In this example, "bad" might, according to the rule just stated, seem to be the proper word. The reason for preferring "badly" is that *bad* is ambiguous, "bad" being in use in two senses.

I.	II.
We learned that really clear days were rare.	We learned that *real* clear days were rare.

The adverb "really," not the adjective *real*, is proper; for the word qualifies "clear."

I.	II.
Relatively to her population, England has nearly four times as many railway passengers as the United States.	England has, *relative* to her population, nearly four times as many railway passengers as the United States.

"Relatively to," not *relative to,* is proper; for the expression belongs with a participle which is understood. The meaning is: "Considered relatively to," etc.

I.	II.
On important occasions the party went solid.	On important occasions the party went *solidly.*

"Solid" is preferable to *solidly,* for the quality spoken of seems to belong to the "party" rather than to its action.

I.	II.
The Christmas recess is prized not only by those who can go home: it is welcome to all.	The Christmas recess is prized not *alone* by those who can go home. It is a welcome time to all.

"Only" is correct, for the writer means that the recess is prized by others besides those who can go home: *alone* implies that there is something besides the recess that is prized.

I.	II.
She was not only an object of love to him, but also a bond between him and his pure childhood.	She was not *alone* an object of love to him, but a bond between him and his pure childhood.

As the writer means to say that "she" was both an object of love and a bond, "only" is the proper word.

I.	II.
Only by comparison with similar characters in real life can the choice between the two interpretations be made.	The choice between the two interpretations can be made *alone* by comparison with similar characters in real life.

If we put "only" in the place occupied by *alone* in this sentence as originally written, we leave the reader uncertain whether the word goes with "made" or with "by comparison." To remove the ambiguity, a change of order

is necessary. The practice of using *alone* instead of "only" is common; but it is not sanctioned by good use, and it often obscures the meaning.

The question whether to use an adjective or an adverb is determined by the rules of thought rather than by those of grammar.

ADJECTIVES *go with nouns and pronouns:* ADVERBS *with verbs, adjectives, and adverbs.*

Omitted Adverbs. — In haste of speech or of composition, adverbs that are necessary to the sense are omitted.

I.	II.
That night old Ezra could not sleep, the idea of a pension had excited him so much.	That night old Ezra could not sleep, the idea of a pension had excited him so.
Elizabeth was too much surprised to answer.	Elizabeth was too surprised to answer.
His poems, as a rule, are not particularly melodious, but sometimes they are very much so.	His poems, as a rule, are not particularly melodious, but sometimes they are very so.
As Gulliver behaved himself well, he was given his liberty.	Since Gulliver behaved himself he was given his liberty.

The verb "behave," like the noun "behavior," requires a qualifying word to determine the meaning.

Adverbs necessary to make the meaning clear, or the syntax grammatically correct, should never be omitted.

Redundant Adjectives and **Adverbs.** — Untrained writers stuff their sentences with useless, or worse than useless, adjectives and adverbs.

I.	II.
He was absorbed in thoughts of the boy.	He was absorbed with *exclusive* thoughts of the boy.

I.	II.
The obsequies were very solemn.	The *funeral* obsequies were very solemn.
Dunstan had the habit of spending money.	Dunstan had the *habitual* habit of spending money.
The regulations soon became a dead letter.	The regulations soon became a *mere* dead letter.
From one of his hands hung his opera-hat.	From one of his hands his opera-hat hung *pendent*.
One by one, the dignitaries of the Church, followed by their trains, took their places.	One by one the dignitaries of the Church, followed by their *respective* trains, took their places.
I hope that the collection will be up to the average.	I hope that the collection will be up to the *usual* average.
I had noticed this peculiarity throughout the book.	I had noticed this peculiarity throughout the *whole* book.
We parted disgusted with each other's opinions.	We parted *mutually* disgusted with each other's opinions.[1]
Our friends were so much upon a par in intellect that they were happy in each other.	Our friends were so much upon a par in intellect, that they were *reciprocally* happy in each other.
Seeing the harm that was wrought by the publications of the day, Lowell started on a radically different basis.	Seeing the harm that was wrought by the publications of the day, Lowell started *in* upon a radically different basis.
He will find out his mistake later.	He will find out his mistake later *on*.
It has been asserted that a long time ago the Azores were connected with the mainland.	It has been asserted that a long time ago the Azores were *once* connected with the mainland.
The command of the Congo opened a new career to commerce.	The command of the Congo opened *up* a new career to commerce.

"Open *up*" is often seen in print, but it is not in good use.

[1] See page 78.

Other examples of a redundant *up* are —

I.	II.
Matters were finally settled between the King of Naples and Prospero.	Matters were finally settled *up* between the King of Naples and Prospero.
The book ends, however, with the expected marriage.	The book ends *up*, however, with the expected marriage.
All was shrouded in darkness.	All was shrouded *up* in darkness.
After ten years of successful business, the firm failed.	After ten years of successful business the firm failed *up*.
A long journey weakens her.	A long journey weakens her *up*.

In these examples, *up* is redundant, either because its meaning is sufficiently expressed by the verb, as in "opens *up*" and "ends *up*," or because, as in "shrouded *up*," "failed *up*," and "weakens *up*," it is a mere expletive.

"Up" is, of course, useful when it modifies the meaning of the verb: *e. g.*, "bring" and "bring up," "burn" and "burn up," "cast" and "cast up," "cut" and "cut up," "draw" and "draw up," "get" and "get up," "give" and "give up," "hold" and "hold up," "jump" and "jump up," "keep" and "keep up," "take" and "take up."

Beware of REDUNDANT ADJECTIVES *and* ADVERBS.

Misused Adjectives and Adverbs. — Adjectives and adverbs are misused in various ways.

I.	II.
This was a re-assertion by each party of the position taken at the start.	This was a reassertion by *both* parties of the position taken at the start.

In this example, two parties are regarded as opposite each other in separate positions, not as side by side in one position; as antagonists, not as allies. This meaning is expressed by "each," not by *both*.

I.	II.
Every evening, as I sit by my desk, the glow of the sunset falls upon me.	*Each* evening as I sit by my desk, the glow of the sunset falls upon me.

"Every" is preferable to *each* because the writer is speaking of what happens on all evenings without exception; he is not considering one evening by itself, and then another. No one would say "*Each* dog has his day."

I.	II.
The "armies" whose exploits are recorded seldom numbered as many as (or, seldom numbered) a thousand men.	The "armies" whose exploits are recorded seldom numbered as *much* as a thousand men.
We escape many of the baser struggles of the turbulent world.	We escape *much* of the baser struggles of the turbulent world.

"Many" is the proper word when the reference is to number, "much" when the reference is to quantity.

I.	II.
I would myself encounter the resentment of the Regent, of my son Sir William, of all my friends, rather than that you should meet your fate in this castle.	I would myself encounter the resentment of the Regent — of my son, Sir William — of my *whole* friends, rather than you should meet your fate in this castle.
Will all the finance ministers and upholsterers and confectioners of modern Europe undertake, in joint-stock company, to make one shoeblack happy?	Will the *whole* Finance Ministers and Upholsterers and Confectioners of modern Europe undertake, in joint-stock company, to make one Shoeblack HAPPY?

"All" refers to number: *e. g.*, "all the oranges." "Whole" means "containing all the parts:" *e. g.*, "a whole orange."[1]

[1] See page 53.

I.	II.
Of the provinces already mentioned beyond the Tigris, the first four had been dismembered by the Parthians.	Of the provinces already mentioned beyond the Tigris, the *four first* had been dismembered by the Parthians.

In a list of provinces only one can be first, but there may be a "first four."

I.	II.
She chose what she supposed was the most irritating thing to say.	She chose what she supposed the most *aggravating* thing to say.

In the United States often, and in England sometimes, *aggravating* is used for "irritating;" in good use it means making heavier, more grave, worse in some way: *e. g.*, "In consequence of aggravating circumstances, the sentence was severe."

I.	II.
This is an offer of so remarkable a character that it seems hardly credible.	This is an offer of so remarkable a character that it seems hardly *creditable.*

That is "credible" which may be believed; that is "creditable" which is in good repute.

I.	II.
The decision of the finance committee was definitive.	The decision of the finance committee was *definite.*

"Definite" is the opposite of "indefinite," "definitive" of "provisional." An answer may be "definite," without being "definitive," — that is, final.

I.	II.
He confesses his love for her, but confesses also that he is unworthy of her. Here, too, Sydney Carton is an exceptional man.	He confesses his love for her, but confesses also that he is unworthy of her. Here, too, Sydney Carton is an *exceptionable* man.

"Exceptional" means making an exception, not according to rule; "exceptionable," that to which exception may be taken, open to criticism, objectionable.

I.	II.
That statement is not likely to carry conviction.	That statement is not *liable* to carry conviction.

"Likely" implies a probability of whatever character; "liable," an unpleasant probability.

I.	II.
This is a meritorious and trustworthy book.	This is a *meretricious* and trustworthy book.

"A meretricious" book is one that allures by false show; a book that does this is not likely to be trustworthy.

I.	II.
Over this joint pastry (or, Over this pastry) they grew intimate.	Over this *mutual* pastry they grew intimate.

This sentence as originally written refers to two children who were making sand-pies together. The pastry was their joint work. The writer means to say that a mutual feeling sprang up between the children over the pastry which they had in common. To call the pastry "mutual," is to imply that reciprocal relations existed between it and the children.

I.	II.
The disconsolate husband employed a common friend to engage Dryden to compose a beautiful tribute to his wife's memory.	The disconsolate husband employed a *mutual* friend to engage Dryden to compose a beautiful tribute to his wife's memory.

Macaulay stigmatized the use of *a mutual friend* for "a common friend" as "a vulgarism." The phrase had made its appearance in print long before Dickens, by the publica-

tion of "Our Mutual Friend," put it into everybody's mouth; but it has never been in good use, and is not likely to be, for the reason that it does not say what the writer means to say. If A is B's friend and B is A's friend, they are mutual friends; for there is reciprocity in the relation. If friendship exists between A and C and between B and C, A and C are mutual friends, and so are B and C; but C is the friend whom A and B have in common. It is nonsense to talk of *a mutual friend;* for there must be two sides to a mutual relation.

"The distinction between the two words ["mutual" and "common"] is strongly marked in a sentence of 'The Saturday Review' (Dec. 16, 1865): '*Common* enmities are said to cement friendship.' Substitute *mutual* here, and the sense is utterly destroyed, 'mutual enmities' meaning, not enmity borne to another by two or more persons, but enmity conceived by one against the other."[1]

I.	II.
His raptures were partly politic.	His raptures were partly *political.*

"Politic" means shrewd; "political," having to do with politics. One may be politic in the management of a political campaign.

I.	II.
He is very sensitive to cold.	He is very *sensible* of cold.

"Sensitive to" means affected by; "sensible of," aware of.

I.	II.
As if wholly unaware of the clouds outside, he remembered that it was a fine day.	He remembered as if wholly *unconscious* of the clouds outside that it was a fine day.

[1] W. B. Hodgson: Errors in the Use of English. New York: D. Appleton & Co., 1882. Dr. Hodgson gives many examples of the correct and the incorrect use of "mutual."

"Conscious" and "unconscious" refer to what passes within us, "aware" and "unaware" to what passes outside of us. This distinction is, however, often disregarded even by good writers.

I.	II.
Swift's character has in it little that is worthy of admiration.	Swift's character has in it little *worth* of admiration.
The view from the summit is worth climbing to see.	The view from the summit is *worthy* climbing.

A man may be worth millions without being worthy of them. "Worth" does not take a preposition before the following noun; "worthy" requires "of."

I.	II.
The statement quoted above is incorrect.	The *above* statement is incorrect.
The board mentioned above (or, just spoken of) is to decide the question.	The *above* board is to decide the question.

The use of *above* as an adjective is gaining ground, and may, as matter of convenience, establish itself in the language.

I.	II.
Thus a reconciliation was almost brought about.	Thus an *almost* reconciliation was brought about.

In the sentence as originally written, *almost* is incorrectly used as an adjective qualifying "reconciliation."

I.	II.
The bells of a church near by rang the hour of five.	The bells of a *near-by* church rang the hour of five.
This old man was at one time the (or, was the former) servant of the king.	This old man was the *one-time* servant of the king.

I.	II.
She felt a little as she used to feel when she sat by him who was now her husband.	She felt a little as she had used to feel when she sat by her *now* husband.

Now as an adjective is not in good use; "then" as an adjective — *e. g.*, "The then ministry" — seems to have established itself in the language.

I.	II.
The day of the mediocre man in poetry is almost gone by (or, almost over).	The day of the mediocre man in poetry has *about* gone by.
This was, of course, not known by the faithful party till afterward.	This was, of course, not known till *after* by the faithful party.

About for "almost" and *after* for "afterward" are so common in conversation and in ordinary prose that they cannot be severely condemned; but careful writers avoid them. They are not favored by the best use.

I.	II.
This disgrace seemed to be the starting-point in his subsequently useful life.	This disgrace seemed to be the starting point in his *afterward* useful life.
As soon as she saw his face, she knew that there was but little matter for congratulation.	*Directly* she saw his face, she knew that there was but little matter for congratulation.

Directly in the sense of "as soon as" is frequently used in England, but it is not in good use there. It has come into America with other damaged goods.

Other adverbs misused in a similar way are —

I.	II.
As soon as he had said this, his regret became apparent.	*Immediately* he said this, his regret became apparent.
After this was done, there was no turning back.	*Once* this was done, there was no turning back.

I.	II.
He chose a little white bonnet, and a white dress partly made, which the lady's maid could arrange in an hour.	He chose a little white bonnet, and a white dress, *partially* made, which the lady's maid could arrange in an hour.

Partially is common in the sense of "not wholly;" but good use restricts "partially" to the sense of "with partiality."

I.	II.
No sooner had the smoke of the great fire passed away than the reconstruction of the "Eternal City" began.	*Scarcely* had the smoke of the great conflagration passed away than the reconstruction of the "Eternal City" began.

"Than" implies comparison, and requires an adverb or adjective of comparison before it.

I.	II.
You are not so wise as I.	You are not *as* wise as I.
The town is not so dismal as it is said to be.	The town is not *as* dismal as it is said to be.

In a negative declarative sentence, "so" is preferable to *as*.

I.	II.
He combines the charm of both sexes, and understands one as well as the other.	He combines the charm of both sexes and understands either *equally* well.
He was rather stout, and had a large face.	He was *quite* stout and had a large face.
His friend took a decided liking to Elizabeth.	His friend took *quite* a liking to Elizabeth.
As we went along, the garden became like a labyrinth.	As we went along the garden became *quite* a labyrinth.
They had a protracted philological discussion at the last meeting of the aldermen.	They had *quite* a philological discussion at the last meeting of the aldermen.

I.	II.
I stayed long enough to hear several speeches.	I staid long enough to hear *quite* a number of speeches.
They impressed me strongly.	They impressed me *quite* a great deal.
This article disgusts Thackeray to such an extent that he dwells on it for some time.	This article disgusts Thackeray to such an extent that he dwells on it for *quite* a time.

"Quite" is properly used in the sense of "entirely" or "altogether," but not in the sense of "rather" or "very," or as a means of vaguely indicating quantity or size. A recent English writer says that the misuse of no other single word is "more injurious to the effect of literary composition." In the United States, *quite* is so often employed in the sense of "not quite" that an insurance company which advertised itself as "quite safe" found difficulty, it is said, in inducing property-holders to take its policies.

I.	II.
He wore a much (or, deeply) dyed mustache.	He wore a *very* dyed mustache.

Few intelligent persons would deliberately say that a mustache was *very dyed;* but it is difficult to distinguish this expression from others that are less obviously incorrect.

I.	II.
They were much respected.	They were *very* respected.
Her daughters were much pleased to have her with them.	Her daughters were *very* pleased to have her with them.

We may properly say "very glad," but not *very pleased,* though the two expressions have nearly the same meaning. *Very pleased* is more common in Great Britain than in the United States.

I.	II.
He was too much[1] fatigued (or, too tired) to eat.	He was *too* fatigued to eat.

Grammarians who insist that "very" and "too" should be "avoided with all past participles except such as have been turned fully into adjectives," go too far. Under this rule, it would be difficult to account for the difference in usage between "very (or, too) tired" and *very* (or, *too*) *fatigued.* Neither "tired" nor "fatigued" has ceased to be a participle, — if that is what is meant by being "fully turned into an adjective," — and both "tired" and "fatigued" sometimes serve as adjectives; but good use favors "very (or, too) tired," and does not favor *very* (or, *too*) *fatigued.* The distinction between participles that do, and those that do not, go with "very" and "too" is made by good use; but it cannot be stated in the form of a hard and fast rule.

Other adjectives or adverbs that may be confounded with one another or that are otherwise misused are —

abstractly and abstractedly.
accessary and accessory.
akin to and kindred to.
barbaric and barbarous.
ceremonious and ceremonial.
consequent and consequential.
contemptible and contemptuous.
continual and continuous.
deadly and deathly.
decisive and decided.
designed and destined.
distinctly and distinctively.
equable and equitable.
evidently and manifestly.
extant and existing.
external and exterior.
farther and further.
haply and happily.
healthy and wholesome.
lachrymal and lachrymose.
latest and last.
luxuriant and luxurious.
new and novel.
oral and verbal.
pitiable and pitiful.
practicable and practical.
professional and professorial.
speckled and specked.
subtile and subtle.
unusual and uncommon.
unreverential and irreverent.
visible and palpable.

Beware of misusing ADJECTIVES *and* ADVERBS.

[1] See page 123.

Adjectives and **Adverbs incapable of Comparison.** — Some adjectives and adverbs are incapable of comparison.

I.	II.
The sky gradually became cloudless.	The sky became *more and more cloudless.*
His shouts gradually became inaudible.	His shouts grew *more and more inaudible.*
In this characteristic, Coleridge is unique.	In this characteristic Coleridge is *most unique.*
The vote was so nearly unanimous that I threw up my hat.	The vote was *so unanimous* that I threw up my hat.
We go about, professing openly total isolation.	We go about, professing openly *the totalest* isolation.

The sky may be "cloudless," — that is, have no clouds in it; but it cannot be *more cloudless,* — that is, have fewer clouds than none. Shouts may be "inaudible," — that is, out of hearing; but they cannot be *more inaudible,* — that is, more out of hearing. A poet cannot be more than "unique," (the only one of his kind), a meeting more than "unanimous" (of one mind), or isolation more than "total."

Among the adjectives or adverbs which are absolute in meaning, and with which, therefore, *more, most, so, too,* and *very* cannot properly be coupled, are the following: —

absolutely	fundamental	invariable
axiomatic	impregnable	masterly
conclusively	incessant	sufficient
continually	incredible	unbearable
entirely	indispensable	unbounded
essential	insatiate	unerring
exclusively	inseparable	universally
extreme	intangible	unparalleled
faultless	intolerable	unprecedented

In poetry or in impassioned prose, adverbs of comparison are coupled with some words that are absolute in meaning,

and are therefore, as matter of principle, not susceptible of comparison: *e. g.*, "graceless," "hopeless," "merciless," "priceless." In simple prose, some others take inflections or adverbs of comparison: *e. g.*, "safe," "satisfactory," "sound," "true," "truly," and perhaps "certain," "certainly," "complete" and "perfect." This liberty should not, however, be abused.

Beware of using the comparative or the superlative of ADJECTIVES *and* ADVERBS INCAPABLE OF COMPARISON.

Misplaced Adverbs. — Adverbs are often put where they do not belong.

I.	II.
He early began to write poems and essays which were envied even by the Professors.	He early began to write poems and essays which were *even* envied by the Professors.
I have rewritten themes in the class-room only.	I have re-written themes *only* in the class-room.
When he took command in India, he had only three hundred Englishmen and two hundred Sepoys.	When he took command in India, he *only* had three hundred Englishmen and two hundred Sepoys.

So far as the rules of grammar permit, an ADVERB *should be so placed as to indicate its exact relation to the other words in the sentence. Usually it should come next to the word, or words, which it modifies.*

Adverbs between **To** and **The Infinitive.** — Adverbs and adverbial phrases are often placed between "to" and the infinitive.

I.	II.
I would have told him not to shoot.	I would have told him *to not shoot.*

This example shows a common fault, one into which even good writers occasionally fall, — that of putting an

adverb or an adverbial phrase between "to" and the infinitive, — words so closely connected that they should not be separated. Often, as in the example given above, the adverb thus misplaced gives a harsh sound to the sentence.

Other examples are —

I.

The soldiers of the guard refused to fight longer.

You've no idea what a bother it is to be always neat and in order.

Various means were sought by his Majesty to kill Gulliver secretly.

If the criticism of a tutor helps me to accomplish my purpose better, I see no harm in it.

His father telegraphed to him to return instantly.

He moved to postpone the subject indefinitely.

He moved that the subject be indefinitely postponed.

So to do (or, To do so) would be to sacrifice truth to convenience.

The American knows how to use to the best advantage the mechanism of life.

We hope to do without advertisements even.

The question is, whether he will pledge himself to support loyally and faithfully the candidate of the party.

Properly and promptly to handle the mass of matter that goes through his hands is a vast undertaking.

II.

The soldiers of the guard refused *to longer fight.*

You've no idea what a bother it is *to always be* neat and in order.

Various means were sought by his majesty *to secretly kill* Gulliver.

If the criticism of a tutor helps me *to better accomplish* my purpose, I see no harm in it.

His father telegraphed him *to instantly return.*

He moved *to indefinitely postpone* the subject.

To so do would be to sacrifice truth to convenience.

The American knows how *to fullest use* the mechanism of life.

We hope *to even do* without advertisements.

The question is, whether he will pledge himself *to loyally and faithfully support* the candidate of the party.

To properly and promptly handle the mass of matter that goes through his hands is a vast undertaking.

I.	II.
It is well for me, first of all, to tell you why I visited Netherfield.	It is well for me *to first of all tell* you why I visited Netherfield.
As the fog cleared, the life-boat was seen still to struggle gallantly to reach "The Eider" (or, still gallantly struggling to reach "The Eider").	As the fog cleared, the life-boat was seen *to still gallantly struggle* to reach "The Eider."

These examples, which are drawn from various sources, should suffice to show both the prevalence of the fault indicated by the italicized words, and the ease with which it may be remedied. Its prevalence has led some students of language to insist that good use sanctions, or at least condones, the practice of putting adverbial expressions between "to" and the infinitive; and one well-known scholar has adduced what at first sight seems to be a formidable array of citations, ranging from the time of Wickliffe to the present day. On examination, however, it turns out that the names of some of the highest authorities on a question of good use — Addison, Goldsmith, and Cardinal Newman, for instance — are conspicuous by their absence; and that each of several other authors of highest repute is represented by only one example. "How it has come to pass," naïvely remarks the indefatigable author to whose industry we are indebted for the list in question, — "how it has come to pass that professional authors so voluminous as Dr. Johnson, Lord Macaulay, and Mr. De Quincey are seen to furnish, so far as appears, only one example, each, of the phraseology under discussion, it would be fruitless to inquire. It is, however, somewhat remarkable, that the consideration which prompted those scanty examples, whether it was that which has been suggested above, or whether it was a desire of terseness, or of euphony, did not operate to multiply them in the pages of the vigilant stylists who have thus just countenanced their type." [1]

[1] FITZEDWARD HALL. The American Journal of Philology, vol. iii. (1882).

For the practice in question no stronger case has been made than could be made for several practices which are admitted on all hands to be sins against good use, — such, for example, as that of making a plural pronoun represent a singular noun, a fault of which Miss Austen is frequently guilty.

On the other hand, unpractised writers are precisely those who are most ready to misplace their adverbs. "Many reports of 'Bureaus of Statistics of Labor,' of 'Committees on Internal Improvements,' and of 'Commissioners of Canals' have lately come under my eye," writes a student of political economy, "and I have watched the English a little, wishing to see what the ordinary legislator or state official knows about composition. The first things to force themselves upon my notice were two glaring defects. Committees would advise a legislature 'to gradually construct' and 'to properly reform.' Officials would fall into a perfect slough of pronouns; 'they' would refer back to 'each,' and 'it' again to 'they.'"

The one thing to be said in favor of caging an adverb between "to" and the infinitive is that a writer can thus, with least trouble to himself, show that the adverb and the verb belong together. This consideration, which does not affect writers who know their business, would, even if good use were divided, be more than counterbalanced by the harshness of the construction, and by the danger that soon we may have expressions like Herrick's "to incense burn;" or like these from Bishop Pecock's "Repressor" (1456): "Whanne ever he takith upon him *for to in neighbourli or brotherli maner correpte* his cristen neighbour or brother;" "The more able, as bi that, he schal be *forto perfitli, sureli, and sufficientli undirstonde* Holi Scripture;" "Oon maner is bi tiranrie, which is *forto, in alle deedis of overte, awaite* and performe her owne profit oonli."[1]

[1] Quoted by FITZEDWARD HALL: The American Journal of Philology, vol. iii. (1882).

I.	II.
Even such a prospect as this failed to bring peace wholly back to my mind.	Even such a prospect as this failed *to wholly restore* peace to my mind.
Even such a prospect as this did not wholly restore peace to my mind.	

Occasionally, as in the last example, it is impossible to amend the sentence without recasting it. "Wholly failed" is not the meaning; "failed wholly to restore" and "to restore peace wholly to my mind" are ambiguous; "failed to restore wholly peace" is both ambiguous and uneuphonious; "wholly" at the end of the sentence is unbearable.

Beware of putting an ADVERB *between* TO *and* THE INFINITIVE.

Chapter VII.

OF PREPOSITIONS

Vulgarisms. — Some blunders in the use of prepositions are, or should be, confined to the illiterate.

I.	II.
You should see them come to get their wages.	You should see them come *for to* get their wages.

For to, which is now distinctly vulgar, was formerly in good use.[1]

I.	II.
Of course, she will always love it for his sake.	*In* course she will always love it for his sake.
There will be no war within six months.	There will be no war *inside of* six months.
Consider what is proposed to you.	Consider *of* what is proposed to you.
I did not recollect saying that he had a cane.	I did not recollect *of* saying that he had a cane.
She replied, "Not that I remember."	She replied, "Not that I remember *of*."

"Consider *of*," "recollect *of*," and "remember *of*" are gross instances of the common fault of adding an unnecessary preposition to the verb.

I.	II.
It belonged to him of whom I have made mention (or, him whom I have mentioned).	It belonged to him as I have made mention *on*.
He asked whether John was at home.	He asked whether John was *to* home.

Avoid VULGARISMS.

[1] See page 139.

Misused Prepositions. — A writer should choose the preposition that exactly expresses his meaning.

I.	II.
Persecution of the Reformers broke out in 1652.	Persecution *against* the Reformers broke out in 1652.
These forms grate on the religious sentiment.	These forms grate *against* the religious sentiment.
This is but the recoil from modern liberalism.	This is but the recoil *against* modern liberalism.
In this particular circle there were many varieties of character.	*Among* this particular circle, there were many varieties of character.
In her well-stocked wardrobe was a Nile-green tea-gown.	*Among* her well-stocked wardrobe was a Nile-green tea-gown.

A gown may be among the garments "in" a wardrobe, but not *among* the wardrobe.

I.	II.
The greatest masters of critical learning differ from one another (or, differ among themselves).	The greatest masters of critical learning differ *among* one another.

Critics may differ in opinion one from another or one with another; but they cannot differ one *among* another.

I.	II.
At five o'clock they were to dance round the tree.	At 5 o'clock they were to dance *around* the tree.

Some persons maintain that *around* should never be used as a preposition; but this is going too far. Usually, however, "round" is preferable to *around:* it is shorter and more idiomatic.

I.	II.
One evening Marjorie's papa went deliberately to work to see if he could not melt her with a very pathetic story.	One evening Marjorie's papa went deliberately *at* work to see if he could not melt her with a very pathetic story.

I.	II.
He was not successful, as a rule, with narrative.	He was not a success,[1] as a rule, *at* narrative.
It was only by his advice that she finished.	It was only *at* his advice that she finished.

We may say "at" his suggestion, but not *at* his advice.

I.	II.
There was the old man in the forest behind the barn.	There was the old man in the forest *back of* the barn.
Behind his humor there is always something worth saying.	*Back of* his humor there is always something worth saying.

An English critical journal calls *back of* "a new preposition of American origin." In this country it is common in conversation and even in print; but it is not in good use.

I.	II.
I have no decided preference among several dances.	I have no decided preference *between* several dances.

"Among" is the proper word when the reference is to more than two persons or things, or groups of persons or things; "between," when the reference is to two only. One may speak, for example, of the relations among (not, *between*) twenty or thirty schoolboys; and of the relations between (not *among*) all the boys in a school and the teachers.

I.	II.
She made a resolution with every mouthful never to say one word to that magpie again.	She made a resolution *between* every mouthful never to say one word to that magpie again.

A resolution may be made "between" every two mouthfuls, but nót *between* every one. Blunders of this class, obvious as they are, may be found in the writings of authors of repute.

[1] See page 52.

I.	II.
His brother threatened to thrash him severely; but to no purpose.	His brother threatened to thrash him severely; but *for* no purpose.
He interfered with her sister's attachment to Mr. Bingley.	He interfered with her sister's attachment *for* Mr. Bingley.
At times he seems to have paid no regard to a person's feelings.	At times he seems to have paid no regard *for* a person's feelings.
Judged by this standard, his conclusion is natural.	Judged *from* this standard, his conclusion is natural.
Peter's mother, with her habitual selfishness, tried to shake him off.	Peter's mother *from* her habitual selfishness tried to shake him off.
Billy and I sat together at Vespers.	Billy and I sat together *in* Vespers.
The old clock on the stairs frightened us by striking two.	The old clock on the stairs frightened us *in* striking two.
He put the dish within reach.	He put the dish *in* reach.
I am going to town this afternoon.	I am going *in* town this afternoon.

In some localities in the United States "going *in* town" is often heard, but careful speakers avoid it: it is not in good use.

I.	II.
He jumped into a cab.	He jumped *in* a cab.
He was flung like a cur into the mud.	He was flung like a cur *in* the mud.
He charged King Louis with the authorship, and hurled him into prison.	He charged King Louis with being the author of it, and hurled him *in* prison.
Then he would turn away, and Harry would throw himself into his chair.	Then he would turn away and Harry would throw himself *in* his chair.
When she stopped to look into the window, I stopped too.	When she stopped to look *in* the window I stopped too.
This merging of self in mankind is noble.	This merging of self *into* mankind is noble.

I.	II.
This discovery I made as soon as I was fairly in the room.	This discovery I made as soon as I was fairly *into* the room.

The distinction between "in" and "into" is often lost sight of. "In" implies presence inside of, or within; "into" implies movement to the inside of. Before a man can move "in" a room, he must already have moved "into" it.

The old writers often used "in" where we should use "into." "The familiar phrases 'fall in love,' 'call in question,' 'dash in pieces,' etc., remain as examples of the usage." [1] Iago said "Put money in thy purse;" and many persons still speak of "putting money *in* their pockets," of "putting things *in* the fire." These and similar expressions are common in conversation; but they are inaccurate, and should therefore be avoided in writing.

I.	II.
"Paracelsus" shows Browning's clever insight into man.	"Paracelsus" shows Browning's clever insight *of* man.
Few give him credit for being better than a fool.	Few give him credit *of* being better than a fool.
He has an advantage over many members of his profession in that he has something to say.	He has the advantage *of* many members of his profession in that he has something to say.
He was not familiar with the phenomena.	He was not familiar *of* the phenomena.
Of course the difference in character between the two men affected their writings.	Of course the difference *of* character *of* the two men affected their writings.
There is no use in trying to pass the examination.	There is no use *of* trying to pass the examination.

"Of" is an overworked preposition. It is often used by a writer who, not being able to think of the preposition that

[1] Alexander Bain: Higher English Grammar. London: Longmans & Co., 1891.

exactly expresses his meaning, takes that which first comes to hand.

I.	II.
The remainder of his wages is deposited to his credit.	The remainder of his wages are deposited *on* his credit.
A lady who did not belong to some church would be looked at askance.	A lady who did not belong to some church would be looked askance *on*.
The reader feels that he has tumbled on a soft haystack, and not on the hard ground.	The reader feels that he has tumbled on *to* a soft haystack and not *onto* the hard ground.
Before the ship had been out many days, she was wrecked and blown on the rocks.	Before the ship had been out many days she was wrecked and blown *onto* the rocks.
He fell several feet to the floor below.	He fell several feet *on* to the floor below.

On to or *onto* has been defended by some writers on the ground that the combination of "on" with "to" is needed to make the meaning definite, and that it bears the same relation to "on" that "into" does to "in;" but the argument is not a strong one. Good use, at any rate, does not support either *on to* or *onto*.

I.	II.
She was forced to this by circumstances and public opinion.	She was forced to this *through* circumstances and public opinion.
By direction of a friend, he was waiting for a car.	*Through* the directions of a friend, he was waiting for a car.
His longer poems are of a very different stamp from his shorter ones.	His longer poems are of a much different stamp *than* his shorter ones.
The place now bore a very different aspect from that which we noticed before.	The place bore a very different aspect now *to* that which we noticed before.
Wordsworth's "Skylark" is altogether different from Shelley's.	Wordsworth's "Skylark" is altogether different *to* Shelley's.

"Different from" is used by all classes in the United States and by the best authors in Great Britain; but "dif-

ferent *to*" is often heard and written in England. "Different *than*," which is even more objectionable than "different *to*," is, perhaps, more common on this side of the Atlantic than on the other.

I.

An amusing account of the two German poets is found in their correspondence with each other.

The treatment accords with the fashion.

The practice is customary with horse-dealers.

Swift lacked that openness of heart which is characteristic of Irishmen.

This evil is inherent in the practice.

The closing of the bank will entail inconvenience on (or, will incommode) an army of depositors.

In his latter days, he seemed to be estranged from all that was dishonorable.

Louis wished to be revenged on his abettor in this fool-hardy undertaking.

She set out for Italy.

He directed our attention to a point far out at sea.

Oliver felt remorse for his harsh treatment of his brother.

I believe, on the contrary, that Washington was the greatest of good men and the best of great men.

Byron's "Farewell" was written after his separation from his wife.

II.

An amusing account of the two German poets is found in their correspondence *to* each other.

The treatment accords *to* the fashion.

The practice is customary *to* horse-dealers.

Swift lacked that openness of heart which is characteristic *to* Irishmen.

This evil is inherent *to* the practice.

The closing of the bank will entail inconvenience *to* an army of depositors.

In his latter days he seemed to be estranged *to* all that was dishonorable.

Louis wished to be revenged *to* his abettor in this fool-hardy undertaking.

She set out *to* Italy.

He directed our attention to a point far out *to* sea.

Oliver felt remorse for his harsh treatment *to* his brother.

I believe, *to* the contrary, that Washington was the greatest of good men and the best of great men.

Byron's "Farewell" was written after his separation *with* his wife.

Byron's difficulty "with" his wife led to his separation "from" her.

I.	II.
The story is accompanied by detailed reports of the state of Yale boating.	The story is accompanied *with* detailed reports of the state of Yale boating.
He gave battle to the lioness.	He gave battle *with* the lioness.
At your age you should be wiser.	*With* your age you should be wiser.

With certain words good use requires special prepositions. Among these words are the following:—

abhorrence of.
absolve from.
accord with.
acquit of.
adapted to or for.
affinity between, to, or with.
agree with (a person).
agree to (a proposal).
averse from or to.
bestow upon.
change for (a thing).
change with (a person).
comply with.
confer on (= give to).
confer with (= talk with).
confide in (= trust in).
confide to (= intrust to).
conform to.
in conformity with or to.
convenient for or to.
conversant with.
correspond to or with (a thing).
correspond with (a person).
dependent on (but independent of).
derogatory to.
differ from (a person or thing).
differ from or with (in opinion).
disappointed of (what we cannot get).
disappointed in (what we have).
dissent from.
glad at or of.
involve in.
martyr for or to.
need of.
part from or with.
profit by.
reconcile to or with.
taste of (food).
taste for (art).
thirst for or after.[1]

Be careful to use the preposition which exactly expresses your meaning.

[1] Most of the words in this list are taken from Professor Meiklejohn's "The English Language." Boston: D. C. Heath & Co., 1887. A few have been added; and some changes have been made.

Omitted Prepositions. — Careless writers omit prepositions that are necessary either to the grammar or to the sense.

I.	II.
He had been out all day, but he had been at home a couple of hours.	He had been out all day but he had been home a couple of hours.

Before "home" the preposition "at" should never be omitted, but the preposition "to" is always omitted: *e. g.*, "I am going home."

I.	II.
Nothing prevented him from lying (or, his lying) still.	Nothing prevented him[1] lying still.
I now understand that this must have happened in some other place (or, somewhere else).	I now understand that this must have happened some other place.
Whatever the subject, it should have unmistakably the air of truth or of fiction.	Whatever the subject, it should have unmistakably the air of truth or fiction.
She runs as fast as she can, but it 's of no use.	She runs as fast as she can, but it 's no use.
The building of the church had been made an excuse for the continued refusal of the license.	The building the church had been made an excuse for the continued refusal of the license.
The last glimpse is cut off by some tall birches that rise at the right, from this side of the lake.	The last glimpse is cut off by some tall birches that rise at the right, from this side the lake.

In sentences like the foregoing, the omission of "of" may be excused in conversation; but in serious writing it is not sanctioned by good use.

I.	II.
He was fully alive to the advantages of foreign methods as well as to the necessity of using them.	He was fully alive to the advantages of foreign methods as well as the necessity of using them.

[1] See page 63.

In this sentence as originally written, the omission of the preposition makes the meaning obscure. A hasty reader might suppose that "of" was the word to be supplied.

I.	II.
Maria wrote to Mrs. Inchbald as follows.	Maria wrote Mrs. Inchbald as follows.

The omission of "to" in sentences like that given in the last example is stigmatized by "The Spectator" as an "excruciating commercialism." This language may be too harsh; but it probably points to the origin of the practice.

Beware of omitting a preposition that is needed to make the meaning clear or the sentence grammatical.

Redundant Prepositions. — Redundancies in the use of prepositions spring from a variety of causes, and occur in various forms.

I.	II.
Mr. Darcy and Elizabeth met at Mr. Darcy's summer manor, near which Elizabeth was spending a short vacation.	Mr. Darcy and Elizabeth met at Mr. Darcy's summer manor, near *by* which Elizabeth was spending a short vacation.
No one can help admiring Stella's bright disposition.	No one can help *from* admiring Stella's bright disposition.
I went to Chicago and thence to St. Louis.	I went to Chicago and *from* thence to St. Louis.
There was not much time to spare.	There was not much *of* time to spare.
With righteous indignation, he shakes the dust off his feet.	With righteous indignation, he shakes the dust off *of* his feet.
Keep off the grass.	Keep off *of* the grass.
Next morning the insurgent army began to move.	*On* next morning the insurgent army began to move.
One day Mr. Jones shot some pheasants.	*On* one day Mr. Jones shot some pheasants.

We may properly say "on the tenth of December," "on the first day of the week," "on Thursday;" but good use does not sanction *on* before "next morning" or "one day."

I.	II.
Mental sedatives are craved by a large number of men and women.	Mental sedatives are craved *for* by a large number of men and women.
He pondered the question.	He pondered *over* the question.
He examined the subject.	He examined *into* the subject.

Those who remember that "examine" means "test" or "investigate" are not likely to add *into*. No one speaks of "examining *into* a student."

I.	II.
One calamity follows another.	One calamity follows *after* another.

This sentence as originally written sins against conciseness.

Beware of inserting REDUNDANT PREPOSITIONS.

Chapter VIII.

OF CONJUNCTIONS

Vulgarisms. — Some blunders in the use of conjunctions are, or should be, confined to the illiterate.

I.

I do not know that either Goldsmith or Sterne can be called a novelist, in the true sense of the word.

Then, as all weak-minded persons do (or, like all weak-minded persons), he thought of only the present.

II.

I do not know *as* either Goldsmith or Sterne can be called a novelist in the true sense of the word.

Then, *like* all weak-minded persons do, he thought of only the present.

The vulgar use of *like* for "as" comes, perhaps, from the ancient form, "like as": *e. g.*, "Like as a father pitieth his children," — an expression which still survives, it is said, in some of the Southern States.

I.

They were forbidden to alter the coats unless express permission were given.

II.

They were forbidden to alter the coats *without* express permission were given.

Avoid VULGARISMS.

Misused Conjunctions. — Most errors in the use of conjunctions spring, in part at least, from obscurity or confusion of thought.

I.

Sometimes these same brave knights are assaulting or defending some picturesque castle.

II.

Sometimes these same brave knights are assaulting *and* defending some picturesque castle.

It is not probable that "these brave knights" were at the same time "assaulting *and* defending" a castle.

I.

Dr. Primrose had taken orders when young, had married an estimable lady, pure and good, and thrifty and strong (or, pure and good, thrifty and strong).

II.

Dr. Primrose had taken orders when quite[1] young, had married an estimable lady, pure and good, *but* thrifty and strong.

There is no reason why a "pure and good" woman should not also be "thrifty and strong."

I.

They adopted brief and pointed resolutions.

II.

They adopted brief *but* pointed resolutions.

Resolutions that are verbose are not "pointed;" those that say much in a few words may be "pointed" as well as "brief." Since, then, there is no antithesis between brevity and point, "and," not *but*, is the proper conjunction.

I.

Since, then, there is no antithesis between brevity and point, "and," not "but," is the proper conjunction.

II.

As, then, there is no antithesis between brevity and point, "and," not "but," is the proper conjunction.

As has so many meanings that it is better, when possible, to use a conjunction that covers less ground.

I.

The principality of Bulgaria has been coveted by Russia and Turkey: by Russia because her road to the Mediterranean lies through Bulgaria, and by Turkey because the principality separates her European territory from that of the Czar.

II.

The principality of Bulgaria has been coveted by Russia and Turkey: by Russia *as* her road to the Mediterranean lies through Bulgaria, and by Turkey *as* the principality separates her European territory from that of the Czar.

[1] See page 132.

In this example, "because" expresses the meaning much more distinctly than *as*.

I.	II.
I set "The Ancient Mariner" above all these poems, in melody, imagination, weirdness, sweetness, and completeness.	I set "The Ancient Mariner" above all these poems, *both* in melody, imagination, weirdness, sweetness, and completeness.

The use of *both* to refer to more than two persons or things, though not without authority, is forbidden by the best usage.

I.	II.
They lament that the brewers are getting control of the city.	They lament *how* the brewers are getting control of the city.

"They" lament the fact that the brewers get control, not the manner in which they get control.

I.	II.
She said that her daughter had been troubled by a dream, and that she had heard a voice.	She told *how* her daughter had been troubled by a dream, and *how* she had heard a voice.

If, as seems probable, the author of this sentence means to mention two facts, — the trouble caused by a dream and the hearing of a voice, — but does not mean to speak of the manner in which either fact came to pass, "that," not *how*, is the proper word.

I.	II.
Though the world has advanced in other respects, the problem of comfortable travelling by night is still shrouded in darkness.	*If* the world has advanced in other respects, the problem of comfortable travelling by night is still shrouded in darkness.

"Though" is correct; for the meaning is, that, in spite of the fact that the world has advanced, travelling is not

entirely comfortable. *If* implies a doubt whether "the world has advanced in other respects."

I.	II.
I am convinced that neither my tastes nor my talents lie in this direction.	I am convinced that neither my tastes *or* my talents lie in this direction.
The furniture was neither so well-kept nor so interesting historically as we had expected.	The furniture was neither so well-kept *or* so historically interesting as we had expected.

It is necessary to express the negative meaning in the second branch of each of these sentences as well as in the first. "Nor" is, therefore, proper.

I.	II.
I have in no way offered you any encouragement, nor have I had any conversation with you.	I have in no way offered you any encouragement *or* have I had any conversation with you.

Although "nor" does not strictly correspond with "no," it does serve to repeat in the second branch of the sentence the negative meaning expressed in the first branch, and is therefore correct.

I.	II.
His fame as an athlete is established along the Charles River, but is not confined to that locality.	His fame as an athlete, *though* not confined to that locality, is established along the Charles River.
I was still unmarried, but I was engaged to wed Annie Jones.	*Though* still unmarried, I was engaged to wed Annie Jones.

These sentences as originally written present a common error in its simplest form. If we substitute for *though* an equivalent expression, the last sentence will read: "Notwithstanding (or, In spite of) the fact that I was still unmarried, I was engaged to wed Annie Jones," — an

absurdity. "But," on the other hand, sets the fact that I am a bachelor over against the fact that I have taken the first step toward marriage.

I.	II.
He shaded his eyes as if he were looking at the sun.	He shaded his eyes *as though* he was looking at the sun.

"As if" is, on the whole, preferable to *as though*, because "if" expresses the exact meaning, and *though* does not. In colloquial language and in novels which adopt colloquial language, *as though* is frequently used instead of "as if." In careful writing, however, "as if" is preferred, not only because it expresses the meaning more exactly, but also because it is less clumsy than *as though*.

I.	II.
Soon, however, the walk became almost a nightmare.	Soon, *though*, the walk became almost a nightmare.

Though, in the sense of "however," is so common in conversation and in colloquial prose that it cannot be absolutely condemned; but it should be used sparingly, for it gives a slovenly air to a sentence.

I.	II.
We may tell our hostess that we have had a delightful evening, though we have all the time wished ourselves at home.	We may tell our hostess that we have had a delightful evening; *when* we have all the time wished ourselves at home.

"Though" is the proper word; for the writer means to say that, notwithstanding the fact that we have really "wished ourselves at home," we "tell our hostess" that we have enjoyed the evening; that is, we tell a conventional lie.

I.	II.
While hunting for a subject in Hazlitt, I found that some one had marked the striking passages.	*When* hunting for a subject in Hazlitt I found that some one had marked the striking passages.

When refers to a point of time, "while" to a period of time. Both of the following sentences are correct: "When [that is, at the time that] I hit on my subject, I found marks on the book;" "While [that is, during the time that] I was hunting, I found marks on the book." This distinction sometimes disappears: *e. g.*, "When Nero was Emperor, there was a persecution of the Christians which lasted for years," is correct; "While Nero, etc.," might at first be understood to mean "throughout Nero's reign." "When" fixes attention on a date or a period; "while" fixes attention on the lapse of time.

I.	II.
To make a large body of men sing together is a laborious task, but to (or, task; to) make an orchestra play together is even more difficult.	To make a large body of men sing together is a laborious task, *while* to make an orchestra play together is even more difficult.

In this example, if any conjunction is used, "but" is the proper one; for the writer means to contrast the proposition which comes before the conjunction with that which comes after it.

I.	II.
He was seated on the sidewalk, and beside him was a pair of crutches.	He was seated on the sidewalk, *while* beside him was a pair of crutches.

The writer of this sentence did not mean to say that "he was seated on the sidewalk" during the time that, or at the same time that, or as long as, his crutches were beside

him; but he meant to mention two independent facts. If the crutches had been taken away, the man might still have remained where he was.

"While" is correctly used in the following sentence: "A pan of peas slid from her lap while she nervously pulled at the corner of her apron."

To say that "while" should never be used except in the sense of "during the time that," "at the same time that," or "as long as," would be going too far; but the word is often employed by writers who vaguely feel that some connective is needed, but who either do not know what they mean, or are too lazy to hunt up the word that exactly expresses their meaning. "While," like "as" and "how," is an overworked conjunction.

Use the conjunction which exactly expresses your meaning.

Chapter IX.

MISCELLANEOUS

Double Negatives. — In old English, double negatives abound; but the best modern usage condemns them.

I.	II.
You don't catch me studying Saturday for anybody.	You *don't* catch me studying Saturday for *nobody*.
He won't be chosen, I think.	He *won't* be chosen I *don't* think.
He did n't eat any dinner, I think.	He *did n't* eat any dinner, I *don't* think.

If the order of words in the last two sentences as originally written be changed, — *e. g.*, "I don't think he won't be chosen," "I don't think he did n't eat any dinner," — the double negative becomes apparent.

I.	II.
She had written but once.	She had *never* written *but* once.
If he had been my own brother, I could have done but one thing.	If he had been my own brother I could *not* do *but* one thing.
The references in these letters can be construed in but one way.	The references in these letters *cannot* be construed *but* in one way.
I have seen her but once.	I have *not* seen her *but* once.

"But" does so much work, and in so many ways, that in a given sentence its exact function may be obscure. In these examples, "but" is the equivalent of "only." Few, however, even of those who write "I have not seen her but once," would write "I have not seen her only once."

"Only" seems to bring out the double negative more plainly than "but."

Other examples of double negatives are —

I.	II.
I remember only five novels.	I *don't* remember *only* five novels.
I hardly believe it will rain.	I *don't hardly* believe it will rain.
Nor do they do anything but lament.	*Nor* do they do *nothing* but lament.
He crossed the threshold of his chamber, into which no one ever penetrated — any more than into the recesses of his heart.	He crossed the threshold of his chamber, into which, *no* more than into the recesses of his heart, *no* one ever penetrated.
He had no time or inclination (or, neither time nor inclination) to do the work required of him.	He had no time *nor* inclination to do the work required of him.

In the last example, "no" belongs with both "time" and "inclination." *Nor* doubles the negative, and is therefore incorrect.

I.	II.
The best writers for children never use a condescending tone, which only irritates, or the tone which just escapes being condescending.	The best writers for children *never* use a condescending tone, which only irritates, *nor* the tone which just escapes being condescending.

If "either" be inserted before "a condescending tone," it becomes apparent that "or," not *nor*, is the proper conjunction before "the tone."

I.	II.
That did no good either. That did n't do any good either.	That did *no* good *neither*.

Neither at the end of a negative sentence used to be, but is not now, in good use. It has shared the fate of other

double negatives. "Either" at the end of a negative sentence is good colloquial English. Of the two forms given under I., the second is preferable to the first, because, like a line in Browning's "Before," —

> Still one must n't be too much in earnest either, —

it is wholly in colloquial language.

Beware of destroying a negative by doubling it.

Can but and **Cannot but.** — These expressions, though often used interchangeably, differ in meaning.

> If worst comes to worst, I can but die.
> The fever is so violent that, without a miracle, he cannot but die.

"I can but die" means that I can only die, that all I can do is to die; "he cannot but die" means that he cannot help dying, that he cannot live.

"Can but," "could but," "cannot but," "could not but" are properly used in the following passages: —

> "You can manage to climb over that wall?"
> "I can but try."
>
> "Well, I can but do my best for them," said Kate, with a sigh.
>
> He will seem a fit man for the managers to run, if he can but persuade the managers to run him.
>
> If the doctor could but have seen it!
>
> Lucilla could act but according to her own nature.
>
> You cannot but love her.
>
> She could not but appreciate the readiness with which her desires were attended to.
>
> Yet, at the same time, she could not but sigh at the thought of Mr. Cavendish.

"Can but" brings before the mind only one possibility; "cannot but" suggests two opposite courses, but affirms that in the case in hand only one of these is possible.

I.	II.
With all your modesty, you cannot but realize that you are a very welcome guest.	With all your modesty you *can but* realize that you are a very welcome guest.

"You cannot but realize that you are" means you cannot help realizing that you are, you cannot believe that you are not. "You *can but* realize that you are" means you can only realize, you cannot do more than realize, that you are. "Cannot but" is, therefore, preferable to *can but.*

I.	II.
I cannot but feel that something is wrong.	I cannot *help* but feel that something is wrong.
I cannot help feeling that something is wrong.	
He could not but speak.	He could not *help* but speak.
He could not help speaking.	

"He could not but speak" is equivalent to "He could not help speaking." *Help* in "He could not help but speak" is tautological.

Distinguish between CAN BUT *and* CANNOT BUT.

Additional Examples. — Under this head are placed examples similar to those given in the foregoing chapters. Some of them raise more than one question.

I.	II.
The place is very near the house of Mr. Darcy's aunt, whom he visits every year, and with whom he is now staying.	The place is very near the house of Mr. Darcy's aunt, who he visits every year and where he is now stopping.
When we had ourselves done eating, the knight called a waiter to him and bade him carry what was left to the watermen.	When we had done eating ourselves the knight called a waiter to him and bid him carry the remainder to the watermen.
The highest flood level will probably be reached to-morrow.	The highest flood level will likely be attained to-morrow.

I.

Every time she heard a carriage coming, she thought it was his.

There are two women in the room, — one a mere girl, with fair hair and white face; the other a woman about thirty years old, with coarse features.

The choice can be made only by a comparison with similar characters in real life.

I am continually struck with the difference between our civilization and that of Europe, as regards taste in public buildings.

To my thinking, "The Recluse" is superior to "The Excursion."

From one hand still hung the French novel, the reading of which had been interrupted by my entrance.

The number of girls who keep up their education is as large as the number of boys, and in many places larger.

You feel as if everything were out of joint, and as if the world were going to the dogs.

It is difficult for an untrained person to distinguish between what he himself saw and what he was told by others, unless his attention is specially directed to the distinction.

There was a storm brewing, he said.

II.

Every time she heard a team coming, she thought it was his.

There are two women in the room. The one a mere girl with fair hair and white face; the other about thirty with coarse features.

The choice can be made alone by the analogy of similar characters in real life.

I am continually struck with the difference in our civilization from the European with regard to our taste in public buildings.

"The Recluse" is superior to my thinking than the "Excursion."

From one hand still hung pendent the French novel the perusal of which my advent had interrupted.

The number of girls who continue their education is as large, in many places larger, than that of the boys.

You feel as if everything were out of joint and that the world was going to the dogs.

It is difficult for an untrained person to distinguish between what they themselves saw and what they were told by others, unless their attention is specially directed to the distinction.

There was a storm brewing up, he said.

I.

When the *dénouement* comes, she tells him of her dislike.

After a good deal of bantering, a practice customary with horse-dealers, the horse was sold to the highest bidder.

I never saw more than a few at one time.

His poetry is excellent except when he tries to impress his readers with his love of nature.

A postal card mailed in Louisville in 1884 and addressed to a firm in Chicago reached that city in 1891.

With seeming reluctance, the doctor said that it was necessary for him to send a patient to London, that it was impossible for him to go with her himself, and that he should be thankful if George would consent to take charge of her.

Much as we admire his mental abilities, should we like to live with him?

Wordsworth's ideas about poetry were different from those of any of his predecessors.

It was impossible to raise him from the dead.

Our window looked directly on the piazza.

Wordsworth's two poems to "The Skylark" did not impress me so favorably as they do most people.

II.

When the final denouement arrives she tells him of her dislike.

After quite a good deal of bantering, a fact customary to horse-dealers, the horse was sold to the highest bidder.

I never saw but a few at one time.

His poetry is excellent without he tries to bring before men a love of nature.

A postal card mailed in Louisville in 1884, and addressed to parties in Chicago, reached that city in 1891.

The doctor told with seeming reluctance how it was necessary for him to send a patient to London, how impossible it was for him to go with her himself, and how thankful he would be if George would consent to take care of her.

As much as we admire his mental abilities, would we like to live with him?

Wordsworth held a different idea as to poetry than any of his predecessors.

It was impossible to resurrect him.

Our window looked directly on to the piazza.

Wordsworth's two poems to "The Skylark" did not impress me as favorably as it does most people.

I.

Then hearts beat as warmly as now, hate was fiercer and love stronger.

Between every two chapters of the book there is a digression.

Many call "The White Doe of Rylstone" one of Wordsworth's best poems; and I should agree with them if it were half as long as it is.

She believed that he was in love with her, and he was equally certain that she was in love with him.

The duke and his wife each assumed toward the other a secondary position.

He always had a warm corner behind the stove to sit in.

I do not think that I shall be able to stay long enough to take a degree.

A great fire was kindled, and tea was prepared and drunk.

How different it was from the weird and gloomy lake!

He will bewail his folly in choosing the vocation of a writer of history.

At this age, the practical and the imaginative boy alike will discover that girls are not useless.

I take but little room.

The girls all stared at Juliza as she stood in the midst of them.

He succeeds as well as could be expected.

II.

Then hearts beat as warmly, hate was more fierce and love more strong than now.

Between every chapter of the book is a digression.

Many claim that the "White Doe of Rylstone" is one of Wordsworth's best poems, and I would agree with them if it were half as long.

She believed that he was in love with her, and he was equally certain that she was in love with himself.

The duke and his wife mutually assumed to each other a secondary position.

He always had a warm corner to sit in back of the stove.

I do not think that I will be able to stay long enough to take a degree or not.

A great fire was kindled and tea was prepared and drank.

How different it was to the weird and gloomy lake!

He will bewail his folly in choosing the avocation of a writer of history.

At this age the practical and imaginative boy alike will discover that girls are not useless.

I don't take but little room.

The girls all stared at Juliza as she stood in their midst.

He succeeds as well as he could be expected to.

I.

A despatch from New York says that the steamer "Scandinavia" came into collision with the "Thiorva."

This incident is revealed to us in its simplicity, with just the number of accessory circumstances necessary to accomplish the poet's purpose.

He was never easy unless he was pouring his medicines into his patient every few hours.

While they were staying there, it happened that Mrs. Gardner wanted to visit Mr. Darcy's estate.

Little did Darcy think that of those present the very one who, he thought, most deserved to be slighted, would one day be his bride.

The sailors laid the blame on him who had killed the albatross, and they hung the bird round his neck.

In the gathering were Mr. Jones and the Honorable Mr. Smith.

There shall be weeping and gnashing of teeth.

Nicholas became very much attached to Louis, and would often send for him.

The professor and the instructor on the sofa aired afresh their well-known views.

He was a human being.

Neither of the two was a very poetical personage.

II.

A cablegram from New York states that the steamer Scandinavia collided with the Thiorva.

This incident is revealed to us in its simplicity, with just the exact amount of accessory circumstances as are necessary to accomplish the poet's purpose.

He was never easy without he was pouring his medicines into his patient every few hours.

It happened as they were stopping there that Mrs. Gardner wanted to visit Mr. Darcy's estate.

Little did Darcy think that the very one of those present, whom he thought most deserved to be slighted, would one day be his bride.

The sailors laid the blame on the one who had killed the albatross and hung the bird around his neck.

Among the gathering were Mr. Jones and Hon. Smith.

There shall be the weeping and gnashing of teeth.

Nicholas became very attached to, and would often send for, Louis.

The professor and instructor on the sofa aired afresh their well-known views.

He was an human being.

Neither of the two were very poetical personages.

I.

Lydgate's marriage was of that peculiarly exasperating kind which permits no outside sympathy.

I shall be very glad to have you accept this invitation, and shall (or, will) do all I can to entertain you.

In the coming presidential election, there is no doubt but that the tariff will (or, the tariff will, no doubt,) play a leading part.

The police were able to discover where it had been placed.

When the crisis was over, she rose calmly and lighted her candle.

I found her lying on her back.

The duty of the society should be to watch for and oppose superfluous organizations.

His rage had got the better of his reason.

It does n't make much difference whom we nominate.

She was not quite so old or so stiff as he.

I have yet to hear some theme which defines narrative by making distinctions that are real differences.

When he went in bathing, he tied a stick to his glasses, to float them when he dived.

It is distinguished by the enormous space given to reports of racing.

II.

Lydgate's union was of that peculiarly exasperating kind that permitted of no outside sympathy.

I will be very glad to have you accept this invitation and shall do all I can to entertain you.

In the coming presidential election there is no doubt but what the tariff will play a leading part.

The police were able to locate where it had been placed.

When the crisis was over she rose up calmly and lit her candle.

I found her laying on her back.

The duty of the society should be to watch for and antagonize superfluous organizations.

His rage had gotten the better of his reason.

It don't make much difference whom we nominate.

She was not quite so old nor stiff as he.

I have yet to hear some differentiating theme which shall define narrative.

He tied a stick to his glasses, when he went bathing, to float them when he dove.

It is distinguished by the enormity of space accorded to reports of racing.

I.	II.
The United States can obtain all the coffee they want from Brazil and other countries with which they have reciprocal relations.	The United States can obtain all the coffee she wants from Brazil and other countries with whom she has reciprocal relations.
The author of "Mademoiselle Ixe" has already proved to the world how well she can handle drawing-room gossip.	The authoress of "Mademoiselle Ixe" has already proven to the world how deft and skilful is her manipulation of drawing-room gossip.
He sent directions that the bells of the three nearest parish churches should be rung (or, directions to have the bells . . . rung).	He sent directions that the bells of the three nearest parish churches should be rang.
Her reception was successful.	Her reception was a success.
"It 's a bad pair of scissors (or, They 're bad scissors)," replied Nell, hurrying them into a drawer.	"It 's a bad scissors," replied Nell, hurrying them into a drawer.
He saw a slim figure moving back and forth on the other side of the street.	He saw a slim shape going back and forth on the street's other side.
They had to cut off the rest of his arm.	They had to take the balance of his arm off.
It would have been worth while for the Mexicans to make almost any effort in order to cut off or embarrass the formidable reinforcement.	It would have been worth while for the Mexicans to have made almost any effort to have cut off or embarrassed the formidable reinforcement.
Simply to make suggestions is to shoot blindly into the air.	To simply make suggestions is to shoot blindly into the air.
A fatal fall from an electric car.	A fatal fall off of an electric.
A very little strength and a very little tallness, and a few delicate long lines meeting in a point, — not a perfect point either.	A very little strength and a very little tallness, and a few delicate long lines meeting in a point, — not a perfect point neither.

I.

The garrison was besieged, and was making a brave defence.

Some time after this an event occurred which led most people to Dane's way of thinking.

He was made commander of almost all of the English forces.

To the graduate, however strongly prepossessed, a few doubts occur.

Boston Common invites everybody to avail himself of its delightful walks.

She had forgotten all about the baby's being asleep at her side.

The duty will amount to a million a year.

I would carry you up the mountain if it were four hundred feet high.

Marianne has the idea fixed in her mind that nobody can love more than once in his life.

His aim will be the enforcement of the laws against every one who is found violating them.

The inhabitants use upon every occasion a floating bridge, which has been built across the mouth of the harbor.

Max is a clever dog.

The duke suspects that he is a herald for this occasion only.

Shelley and Byron were diametrically opposed to Wordsworth, and differed in many respects from each other.

II.

The garrison were besieged and making a brave defence.

Some time after this an event transpired which led most people to Dane's way of thinking.

He was made commander of most all the English forces.

To the graduate, however favorably prejudiced a few doubts arise.

Boston Common invitcs everybody to avail of its delightful walks.

She had forgotten all about the baby being asleep at her side.

The duty will aggregate a million a year.

I would carry you up the mountain if it was four hundred feet high.

Marianne has the idea fixed in her mind that nobody can love but once in their lives.

His aim will be the enforcement of the laws against whomsoever is found violating them.

The inhabitants patronize upon every occasion a floating bridge which has been built across the harbor's mouth.

Max is a clever canine.

The duke suspects that he is not a herald except for this occasion only.

Shelley and Byron were both very opposite from Wordsworth and they also have many points of difference between each other.

I.

"Fish!" they shouted, in musical voices which were far from being in accord with the occasional toots of their horns.

When the emergency came she was not equal to it, as she expected to be.

When the emergency came she was not so well prepared for it as she expected to be.

He had thought that the fact that the next day would be Sunday would neutralize any harm he could be supposed to have done.

No other game is so popular as base ball.

I had all the time been imagining that these were like the Mammoth Cave of Kentucky.

She records facts which masculine writers would ignore, and which they have ignored.

II.

They shouted "fish" in musical voices, which discorded harshly with the occasional toots of their horns.

When the emergency came she was not as equal to it as she expected to be.

He had thought that the fact of to-morrow being Sunday would neutralize any harm he could have been supposed to have done.

No other game is so popular with the people as base ball.

I had all the time been picturing to myself that these ones were like the Mammoth Cave of Kentucky.

She records facts that masculine writers would and have ignored.

Book II.

WORDS TO CHOOSE

Chapter I.

A WORKING VOCABULARY

Other things being equal, it is obvious that the writer who has most words to choose from is most likely to find in his assortment just the word which he needs at a given moment. It is therefore worth while for a young writer to keep his ears open while conversation is going on about him, and his eyes open while he is reading, and to note and remember every word that is new to him in itself or in the meaning given to it. He may thus, while avoiding vulgarisms on the one hand and high-flown expressions on the other, enrich his diction from the racy speech of plain people and the best utterances of great authors, — the two sources of what is most alive in language. If he is a student of other tongues, whether ancient or modern, he has at hand a third means of adding to his stock of English. "Translation," as Rufus Choate is reported to have said, "should be pursued to bring to mind and to employ all the words you already own, and to tax and torment invention and discovery and the very deepest memory for additional, rich, and admirably expressive words."

It would, of course, be absurd for a boy to have the desirableness of enlarging his vocabulary constantly on his mind; but if he avails himself of all his opportunities, in the school-room or out of it, he will be surprised to find how rapidly his vocabulary grows.

Overworked Words. — A writer whose stock of words is small necessarily demands too much work from the few within reach. Another whose resources are larger, but who is too lazy to profit by them, overworks words that are at his tongue's end, and underworks others. Even a good writer may have favorite expressions which are constantly getting into his sentences, as King Charles the First's head kept getting into Mr. Dick's Memorial. Matthew Arnold, for example, at one time talked so persistently about "culture" as to make the word a public nuisance. Emerson had occasion, it is said, to thank a friend for pointing out a word which he had used too often for the comfort of his readers.

For young writers to escape this fault altogether is too much to expect; but they may, at least, have pet words of their own, in place of the stock phrases that are in everybody's mouth. They may give up calling everything that they like *bully* or *nice* or *jolly*, and everything that they dislike *nasty* or *horrid* or *disgusting*. Such words are to be avoided, — not because they are objectionable in themselves, but because they take the place of more specific words, and because they have been used so often and for so many purposes by inexperienced writers that their virtue is gone out of them.

Chapter II.

BOOKISH OR LIVING WORDS

YOUNG writers sometimes introduce into their compositions words that they would not use in familiar conversation, — words that have come to them, not from their own experience and observation, but from books. The language of books is, of course, to a very large extent drawn from the spoken language; but books are infested with words that have died out of the spoken language, or that have never been in it. The best authors in their best moments write like human beings, not like parrots or machines; but even they occasionally fall into what may be called the literary dialect.

Bookish words, bad enough in themselves, become far worse when used without a clear sense of their meaning. The prevalence of such words in a school or college composition is a pretty sure sign that the writer has nothing to say on the subject in hand, or that he lacks either the will or the power to take an interest in what he is writing. Regarding his composition as an irksome task, associating it with his work rather than with his play, he sends his memory in search of expressions which he has seen in books or heard in the school-room, instead of using those which he is accustomed to use with his fellows. The fault is not altogether his. It would be less common if teachers took pains to make English composition an agreeable and a stimulating exercise.

Chapter III.

SHORT OR LONG WORDS

As has already been said,[1] it matters not where or when a word that is in good use originated. Words that come from the Latin, the Greek, or the French may be as suitable for a writer's purposes as those from the Anglo-Saxon, but no more so. It is true, indeed, that in current English the great majority of short words are of Anglo-Saxon origin, and that most of these are so familiar as to be generally understood; but others come from the Latin: *e. g.*, "add," "fact," "mob," "post," "street;" others from the French: *e. g.*, "bay," "cab," "cash," "corps," "pork," "quart," "zeal;" others from the Italian: *e. g.*, "floss;" others from the Spanish: *e. g.*, "cañon;" others from the Dutch: *e. g.*, "boom," "gulp," "sloop," "yacht;" others from the Persian: *e. g.*, "shawl;" others from the Arabic: *e. g.*, "cipher," "sherbet;" others from the Chinese: *e. g.*, "tea."

Advantages of Short Words. — A short word saves time for both writer and reader. Compare "anger" with *indignation*, "bloody" with *sanguinary*, "choice" with *election* or *selection*, "dead" with *deceased*, "democratic" with *democratical*, "get" with *procure*, "lift" with *elevate*, "old" with *aged* or *ancient*, "read" with *peruse*, "rise" with *arise*, "round" with *around*, "see" with *discern*, "shorten" with *abbreviate*, "teacher" with *educator*, "till" with *until*, "wages" with *remuneration*. In a single in-

[1] See page 27.

stance, the gain in time and space is not large; but in a chapter or a volume, the saving of one syllable out of every twenty or every hundred syllables is a great economy.

Another way in which short words save a reader's time is by diminishing the amount of effort needed to get at their meaning. They are, as a rule, more readily understood than longer words; for they are the familiar names of familiar things or of familiar ideas and feelings. They belong less to literary language than to living speech.

To this rule there are, however, a few exceptions. "Color," for example, is longer than *hue*, "power" than *might*, "valley" than *vale*, "writer" than *scribe;* but "color," "power," "valley," and "writer" are practically shorter than *hue*, *might*, *vale*, and *scribe*, because they are more familiar.

Advantages of **Long Words.** — Long words fill an important place in the language. They are needed for the treatment of most subjects that are remote from ordinary events and simple feelings.

Under the complex conditions of modern civilization, the proportion of long to short words is increasing. The vocabulary of politics (to take a single class of subjects) is full of them: *e. g.*, "amendment," "compromise," "congress," "constituents," "convention," "election," "enactment," "inauguration," "legislature," "majority," "plurality," "resolutions." New inventions require new names, and these are often long: *e. g.*, "elevator," "knickerbockers," "locomotive," "machinery," "photograph," "telegraph," "telephone," "thermometer," "velocipede."

One long word is sometimes shorter than several short ones: *e. g.*, *constitute* than "go to make up," *inaugurate* than "invest with a new office by solemn rites," *innumerable* than "too many to be counted." Such words are shorter, not only in the actual number of syllables, but

also in the fact that the meaning is often caught before the whole word can be pronounced.

When a writer's intention is, not to save the reader's time, but to stimulate his attention or to keep his mind on a subject as long as possible, long words are often of great use. In stately compositions in which special pains is taken with sound and cadence, they play an important part: *e. g.*, the works of Sir Thomas Browne, of Jeremy Taylor, of Dr. Johnson, the "Dreams" of De Quincey, the early writings of Ruskin and Macaulay. They are more frequent in Milton than in Chaucer, in Addison's "Vision of Mirza" than in his paper on "Fans," in Irving's "Westminster Abbey" than in his "John Bull," in Lord Tennyson's "In Memoriam" than in his "Ballad of the Revenge," in Bryant's "Thanatopsis" than in his "Lines to a Waterfowl."

Big Words. — To use long words in order to give an air of magnificence to the petty or the mean is to obscure what might otherwise be clear, to sacrifice sense to sound, to degrade noble language to ignoble ends, or to gratify a distorted sense of humor.

Big words abound in the second-rate novels and newspapers that form the staple of many persons' reading today; but they are no new thing, as is evident from what Mr. James Russell Lowell says in the introduction to "The Biglow Papers, Second Series." "While the schoolmaster," he writes, "has been busy starching our language and smoothing it flat with the mangle of a supposed classical authority, the newspaper reporter has been doing even more harm by stretching and swelling it to suit his occasions. A dozen years ago I began a list, which I have added to from time to time, of some of the changes which may be fairly laid at his door. I give a few of them as showing their tendency, all the more dangerous that their effect, like that of

some poisons, is insensibly cumulative, and that they are sure at last of effect among a people whose chief reading is the daily paper. I give in two columns the old style and its modern equivalent: —

Old Style.	New Style.
Was hanged.	Was launched into eternity.
When the halter was put around his neck.	When the fatal noose was adjusted about the neck of the unfortunate victim of his own unbridled passions.
A great crowd came to see.	A vast concourse was assembled to witness.
Great fire.	Disastrous conflagration.
The fire spread.	The conflagration extended its devastating career.
House burned.	Edifice consumed.
The fire was got under.	The progress of the devouring element was arrested.
Man fell.	Individual was precipitated.
A horse and wagon ran against.	A valuable horse attached to a vehicle driven by J. S., in the employment of J. B., collided with.
The frightened horse.	The infuriated animal.
Sent for the doctor.	Called into requisition the services of the family physician.
The mayor of the city in a short speech welcomed.	The chief magistrate of the metropolis, in well-chosen and eloquent language, frequently interrupted by the plaudits of the surging multitude, officially tendered the hospitalities.
I shall say a few words.	I shall, with your permission, beg leave to offer some brief observations.
Began his answer.	Commenced his rejoinder.
Asked him to dine.	Tendered him a banquet.

Old Style.	New Style.
A bystander advised.	One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.
He died.	He deceased, he passed out of existence, his spirit quitted its earthly habitation, winged its way to eternity, shook off its burden, etc."

Not a few of the expressions classed by Mr. Lowell under "new style" might have been taken from the publications of to-day. The following do come from these publications: —

Old Style.	New Style.
Died.	Entered into rest.
Undertaker.	Director of funerals.
Wheat.	The cereal.
Failure.	Financial reverses; pecuniary disaster.
Poverty.	Lack of finances.
Too poor.	Financially unable.
Has a money value.	Is convertible into cash.
This book was written for money.	This book was written with a financial notion in view.
Given for.	Donated toward the expense of.
Cattle.	Bovine articles.
Cows' tails.	Bovine continuations.
Four good men.	A noble quartette.
Flowers.	Floral tribute; fragrant decorations.
He was received with enthusiasm.	He was accorded a perfect ovation.
To play the critic.	To take on the rôle of a critic.

Old Style.	New Style.
Pedler.	Itinerant merchant.
The band played.	The orchestra performed selections, discoursed sweet music, succeeded in considerably enhancing the evening's proceedings.
Songs.	Vocal recitals.
Theft.	Unfortunate episode.
We stayed there.	We made our headquarters under that roof.
In consequence of misfortunes.	Owing to certain personal experiences of a painful character.
Forgetful of the facts.	Entirely oblivious of the circumstances.
Almost forgotten.	Sinking into obsolescence.
Belonging to youth.	Incident to adolescence.
Did n't come to breakfast.	Did n't put in an appearance (or, Failed to materialize) at the morning repast.
Comfortable rooms.	Palatial apartments.
Announced to speak.	Programmed to orate.
Many reporters.	A whole aggregation of newspaper men.
Food and drink.	Sustenance for the inner man.
Fond of drink.	Bibulously inclined.
Stable for horses.	Equine accommodations.
Father's house.	Paternal dwelling.
Marriage.	Matrimonial alliance.
Married.	United in the holy bonds of matrimony.
The wedded pair expect to live in New York.	The united couple anticipate taking up their residence on Manhattan Island.
Eight persons were burned alive.	Eight people were cremated in this holocaust.
The paging of this volume.	The pagination of this volume.
Looks like.	Presents an appearance suggestive of.

Old Style.	New Style.
To honor.	To pay tribute to.
Fast train.	Space annihilator.
She has sharp ears.	She has acute auricular faculties.
I put on my best clothes.	I arrayed myself in purple and fine linen.
The servants were clearing the breakfast-table.	The servants were disembarrassing the breakfast-table.
She uses her voice well.	She manipulates her voice skilfully.
Bell.	Tintinnabulary summons.
Fishing.	Piscatorial sport.
Ball.	Leathern sphere.
Prices reduced.	Prices ground to impalpable nothingness.
Go to sleep.	Succumb to the mandates of nature.
Gets out of the train.	Alights from the train.
Prize fight.	Pugilistic carnival.
He was heartily applauded.	He was the recipient of hearty applause.

If it is the object of language to convey information clearly and quickly, the superiority of the "old style" over the "new style" is apparent.

Chapter IV.

FOREIGN WORDS AND PHRASES

It ought to be unnecessary to say that in writings intended for English-speaking readers foreign words and phrases should not be preferred to their English equivalents; but the same habit of mind which leads a man to prefer big words to small ones, fine words to plain ones, makes him like to air his French or Latin, especially if he has but little.

It is some consolation to know that in England "the ruling taste, on the whole, discountenances foreign words;"[1] and that in America the tendency seems to be in the same direction. The International Exhibition at Philadelphia in 1876 was often called the "Exposition;" but that soon to open at Chicago is generally spoken of as the "World's Fair." *Abattoir* seems to be gradually giving way to "slaughter-house," *chef d'œuvre* to "masterpiece," and *jeunesse dorée* to "gilded youth." Fifty years ago, Bulwer indulged as freely in French as "The Duchess" does at present; and even Thackeray, though he laughed at Bulwer, showed to some extent a similar weakness himself. Now, it is half-educated writers who are most fond of interlarding their sentences with French or pseudo-French.

I.	II.
You have magnified a very ordinary friendship into a love affair.	You have magnified a very ordinary friendship into an *affaire du cœur*.
This dress suited her wonderfully well.	This dress suited her *à merveille*.

[1] JOHN EARLE: English Prose. London: Smith, Elder, & Co. 1890.

I.

On the contrary, I believe him to be a very good man.

Away with the blues!

There was no one to make him acquainted with his surroundings.

I should n't have thought you would take anything so very seriously.

"You are a prize hog," replied Joe.

An east wind is my pet aversion.

He treated her as if it were a moment of sulkiness which would pout itself away.

You are a little too pretty for a diplomatist.

Moreover, she was naturally "easy going."

She was capable of throwing herself upon the spears in a sudden burst of indignation.

I have no right to pronounce his eulogium.

Let me say, in passing (or, by the way), that I have an opinion.

It had indeed become a joke in her immediate circle.

She was strangely devoid of coquetry, but its absence seemed to suit her peculiar untamed type.

Smoking is forbidden in the lobby.

I sat at a window enjoying the coolness (or, cool freshness) of the evening.

She threw off her depression, and the old, gay, careless, reckless air took its place.

II.

Au contraire, I believe him to be a very good man.

Au diable with the blues!

There was no one to put him *au fait* with his surroundings.

I should n't have thought you would take anything *au grand sérieux*.

"You are my *beau idéal* of a hog," replied Joe.

An east wind is my *bête noire*.

He treated her as if it were a moment of *bouderie* which would pout itself away.

You are a little too pretty for a *diplomatiste*.

Du reste she was naturally "easy going."

She was capable of having thrown herself upon the spears in a sudden *élan* of indignation.

I have no claim to pronounce his *éloge*.

Let me say, *en passant*, that I have an opinion.

It had indeed become a joke in her immediate *entourage*.

She was strangely devoid of coquetry, but its absence seemed to suit her peculiar *farouche* type.

Smoking is forbidden in the *foyer*.

I sat at a window enjoying the *fraicheur* of the evening.

She threw off her depression, and the old, gay, *insouciant*, reckless air took its place.

I.	II.
If I had you in town for a season, you would be the rage.	If I had you in town for a season you would make a *furore*.
Sainte-Beuve was a distinguished man of letters.	Sainte-Beuve was a distinguished *littérateur*.
John is a worthless fellow (or, a "bad lot").	John is a *mauvais sujet*.
He was skilled in his trade.	He was skilled in his *métier*.
Where 's my handkerchief?	Where 's my *mouchoir*?
She made a quaint little grimace.	She made a quaint little *moue*.
The Duchess of Marlborough, born Hammersley.	The Duchess of Marlborough, *née* Hammersley.
It is difficult to find the exact shade.	It is difficult to find the exact *nuance*.
He ran across to the grocer, who kept a tiny pharmacy in one corner of his shop.	He ran across to the grocer, who kept a tiny *pharmacie* in one corner of his shop.
This summary (or, minute) filled ten pages.	This *précis* filled ten pages.
Her mouth was large, laughing, and yet cruel.	Her mouth was large, *riant* and yet cruel.
His motive was, without doubt, (or, was doubtless) a strong one.	His motive was, *sans doute*, a strong one.
Thus, at last, the dreaded subject came on the carpet (or, came up).	Thus, at last, the dreaded subject came on the *tapis*.
She spoke in a low, lingering voice.	She spoke in a low *traînant* voice.
He limped across the street to the sidewalk.	He limped across the street to the *trottoir*.
I should be a kill-joy.	I should be a *trouble-fête*.

In the foregoing examples none of the italicized expressions are in good English use. Some of them — *e. g.*, *au fait, au grand sérieux, farouche, fraicheur, insouciant* — cannot be satisfactorily translated; but they are too decidedly foreign to be allowable in writings meant for

English-speaking readers. Others — *e. g.*, *diplomatiste*, *pharmacie* — are so ridiculously like English words that it is an affectation to use them. None of the other words in italics, from *affaire du cœur* to *trouble-fête*, are in any respect preferable to their English equivalents.

I.	II.
At noon she was still *en déshabilleé* (or, half-dressed).	At noon she was still *en déshabille*.

En déshabille is often used by English-speaking people; but it is neither good French nor good English.

I.	II.
They carried off the honors in the presence of a company as select as ever gathered on the Beverly polo grounds.	They carried off the honors in the presence of as *élite* a crowd as Beverly ever mustered on the polo grounds.
The Senator is suffering from a violent attack of influenza.	The Senator is suffering from a violent attack of the *la grippe*.
Mrs. Parnell, formerly Mrs. O'Shea, is still confined to the house.	Mrs. Parnell, *née* Mrs. O'Shea, is still confined to the house.

These sentences as originally printed in American journals illustrate the danger of using a language which one does not understand.

I.	II.
Her *nom de guerre* (or, pseudonym) is Ouida.	Her *nom de plume* is Ouida.
They arrived at the station after the train had gone.	They arrived at the *dépôt* after the train had gone.
"Homestead" was attacked by a band of mercenaries.	"Homestead" was attacked by an American *condottieri*.

In France, *nom de plume* in this sense is unknown; *nom de guerre* is sometimes seen, but *pseudonyme*, the exact equivalent of the English "pseudonym," is the usual word.

The French word for the place where passengers take or leave a train is *gare* or *station*, and the English use "station" exclusively. *Condottieri* is the plural of the Italian *condottiere*, the name of a class of military leaders who sold their services during the Middle Ages.

Foreign words and phrases are sometimes only half translated.

I.	II.
To know that the most deadly danger may come to you at any innocent opening is a risk which naturally tells on the nerves.	To know that the most deadly danger may *arrive to* you at any innocent opening is a risk which naturally tells upon the nerves.
Mr. and Mrs. Page were present at the wedding.	Mr. and Mrs. Page *assisted at* the ceremony.
The door at the other end opens on the outer air.	The door at the other end *gives upon* the outer air.

Arrive to, *assisted at*, and *gives upon*, as used in the sentences under II., are in accordance with the French idiom, but are not good English.

I.	II.
The lines of her dress were sharply defined.	The lines of her dress were sharply *accentuated*.
The country was undulating.	The country was *accidented*.
That is a matter of course.	That *goes without saying*.
He had a prominent nose.	He had a *pronounced* nose.
He sat in the chimney-corner.	He sat in the *corner of the fire*.
He asks why his sister has been excluded from certain social festivities.	He asks why his sister has been excluded from certain social *functions*.

Function in this sense is a translation of the Italian *funzione*. It has been current in the fashionable world of London for years, and has now made its way to New York and Boston.

I.	II.
God willing, I shall be with you to-morrow.	*Deo volente*, I shall be with you to-morrow.
Information on the subject thankfully received.	Information *in re* thankfully received.
The burden of proof rests on the affirmative.	The *onus probandi* rests on the affirmative.
On the evils of the Corporation by themselves I have not space to dwell.	On the evils of the Corporation *per se* I have not space to dwell.

Deo volente and the other italicized words may be good Latin; but they are not good English, and there are good English equivalents for them.

I.	II.
The horse-cars run both ways on my street.	The horse-cars run *pro* and *con* on my street.

As Latin words appear much less frequently than French in English books, instances of their misuse are not common; but when such instances do occur, they are, as in the foregoing example, very bad.

Chapter V.

GENERAL OR SPECIFIC WORDS

A GENERAL word is a word of wide but indefinite application; it names a large class of objects, actions, or qualities, real or imagined, but does not point to any one member or part of the class rather than to another. A specific word covers less ground but is more definite.

Uses of General Words. — If there were no general words, the progress of mankind would be exceedingly slow; for general words serve to classify and sum up knowledge, and thus to store it, as it were, for future use. Without general words, it would often be difficult to put wit or wisdom into portable form. They are the life of many proverbs: *e. g.*, "Haste makes waste;" "Pride goeth before destruction." Without general words, natural science would be a heap of detached observations, law a pile of unclassified cases, history no longer philosophy teaching by example, but a mere chronicle of events. If we were unable to arrange books under general heads, — *e. g.*, History, Travels, Literature, — a library would be chaos. If general orders could not be issued, an army would be a mob.

General words are of service in writings intended to popularize science. In such writings, technical words, specific though they are, must as a rule be avoided, for the general public cannot understand them. A writer has to content himself with giving an approximate idea of his meaning. Now and then he may define a technical term; but when he does, he must keep his definition before the reader until it becomes familiar.

General expressions are sometimes more striking than specific ones. Thus, Tennyson says that Enid

> "daily fronted him [her husband]
> In some fresh splendor;"

and that Guinevere called King Arthur "that passionate perfection." In the poet's hands, the abstractions "splendor" and "perfection" become concrete. Enid wears, not a splendid dress, but "splendor" as a dress. King Arthur is not a perfect man; he is "perfection" in the flesh.

So, too, Scott, in his account of a battle in "Marmion," writes, —

> "The war that for a space did fail
> Now trebly thundering swells the gale."

Steele calls an impudent fellow "my grave Impudence;" and Byron says that a "solemn antique gentleman of rhyme" is a "sublime mediocrity," that a "budding miss" is "half Pertness and half Pout," and that

> "The stars
> Shone through the rents of ruin."

General words are a resource for those who seek to disarm opposition, to veil unpleasant facts, to hide poverty of thought in richness of language, to give obscurity an air of cleverness and shallowness the dignity of an oracle, to cover the intention to say nothing with the appearance of having said much, or to "front South by North," as Lowell's "Birdofredum Sawin" did. They abound in resolutions of political parties, "appeals" of popular orators, "tributes to departed worth," second-rate sermons, and school compositions.

Uses of Specific Words. — If a writer wishes to communicate his meaning exactly, and still more if he wishes to

interest his readers, he will beware of using any word that is more general than the object he has in mind. If he is writing about horses, he will not speak of them as *quadrupeds;* if about a particular horse, he will call him by his name, or will in some other way identify him as the horse he is talking about. He will not call a piano an *instrument,* a spade an *agricultural implement,* or a gun a *deadly tube.* If he tells a story, he will not give his characters general names: *e. g.,* Mr. ——, Miss ——, or Mr. A., Miss B.; but he will invent individual names, and thus make his narrative lifelike.

Great poets use specific words with effect. For example, —

The hull drives on, though mast and sail be torn. — BYRON.

The day drags through, though storm keeps out the sun. — BYRON.

From peak to peak, the rattling crags among,
Leaps the live thunder.

BYRON.

He is an evening reveller, who makes
His life an infancy, and sings his fill;
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.

BYRON.

Hedge-crickets sing, and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.

KEATS.

Amid yon tuft of hazel-trees
That twinkle to the gusty breeze,
Behold him perch'd in ecstasies
Yet seeming still to hover;
There, where the flutter of his wings
Upon his back and body flings
Shadows and sunny glimmerings,
That cover him all over.

WORDSWORTH.

And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

WHITTIER.

The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, thro' its joys and fears,
Than the two hearts beating each to each!

BROWNING.

I.

At last her father's prow put out to sea.

II.

At last her father *took a voyage* to sea.

The line under I. is obviously much superior to that under II., — which was Byron's first draft, — not only in euphony, but also in the superiority of "prow put out" over *took a voyage.*

I.

Those who could not obtain a plate by right means or wrong filled their hats, baskets, or boxes with clams.

Mrs. Flighty was censured for flirting which had been carried on by Mrs. Prim.

II.

Those who could not obtain a plate by right means or theft filled their hats or *anything else* available with clams.

Mrs. Flighty was censured for flirting which had been *done* by Mrs. Prim.

I.	II.
The guards hopped down from the first car, and fell into line along the entire train.	The guards hopped down from the first car, and *got* in line along the entire train.
In the long line of pale azure near the horizon you are likely to see a single white ship glimmering through the haze.	Near the horizon, in the long line of pale azure, you are likely to see a single white ship *visible* in the haze.

These sentences as originally written exemplify the common fault of using a very general term where a specific term would be much better.

I.	II.
"What do you say to that?" cried Jules, as he took a big mouthful of his pear.	"What do you say to that?" cried Jules, as he took a big mouthful of his *fruit*.
The sloop Alice weighed anchor, set all sail, and stood out to sea.	The *vessel took in* her anchor, *spread* her sails, and *directed her course toward* the open sea.

It is not *fruit* in general, but a "pear," that the boy is eating. It is not any *vessel*, but the "sloop Alice," that is leaving the harbor. "Weighed anchor," "set all sail," and "stood out to sea" are preferable to the corresponding words given under II., not only because they are more specific, but also because their individuality is strengthened by our associations with them: they smell of the sea.

None of these words have, however, the freshness that they had when they first came into the language of landsmen. There is a moment when words that have passed from professional into good use have become intelligible but are not yet stale, — a moment in which, being at once definite and alive, they are especially serviceable. That is the moment which a great writer makes his own.

Chapter VI.

LITERAL OR FIGURATIVE WORDS

ALL of us, every day of our lives, are unconsciously using figures of speech, or what were such till they were worn out by constant use. We say, for instance, that a man "broods" over his wrongs, "reflects" on a plan, "drives" a bargain, "ruminates" on a subject, "digests" an affront, takes a "degree," "eliminates" a figure, "tastes" the "sweets" of office. We speak of a "soft" voice, a "sharp" mind, an "uneven" temper, a "wild" idea, a "tame" disposition, a "striking" remark. We speak, too, of the "voyage" of life, the "ship" of state, the "course" of events, the "flight" of time, "fleecy" clouds. These, and hundreds of expressions like them, are constantly on the lips of men who never dream that they are talking what was once poetry; but even these an imaginative writer may revive.

> And let our Ship of State to harbor sweep,
> Her ports all up, her battle-lanterns lit,
> And her leashed thunders gathering for their leap!
>
> LOWELL.

In Lowell's "Washers of the Shroud," the old "Ship of State" renews its youth.

> Methought among the lawns together
> We wandered, underneath the young gray dawn,
> And multitudes of dense white fleecy clouds
> Were wandering in thick flocks along the mountains,
> Shepherded by the slow, unwilling wind.
>
> SHELLEY.

With Shelley's picture before our eyes, we forget how often we have heard of "fleecy clouds."

Writers rarely make a deliberate choice between literal and figurative expressions. The choice is made for each by his temperament, by the habits of his mind, or by circumstances. The thoughts of one man habitually present themselves in plain language, those of another in pictures. The imagination of a third is aroused when he is greatly interested, and only then.

Figures that are **not Figures.** — A writer who knows to which of the classes just named he belongs, and acts accordingly, will not go wrong; but one who thinks that he has imagination when he has none, and acts accordingly, exposes himself to treatment like that which Mr. Merivale receives from Lowell in the introduction to the second series of the "Biglow Papers." One of the passages there quoted from "The History of the Romans under the Empire" is as follows: —

> The shadowy phantom of the Republic continued to flit before the eyes of the Cæsar. There was still, he apprehended, a germ of sentiment existing, on which a scion of his own house, or even a stranger, might boldly throw himself and raise the standard of patrician independence.

"Now," says Mr. Lowell, "a ghost may haunt a murderer, but hardly, I should think, to scare him with the threat of taking a new lease of its old tenement. And fancy the *scion* of a *house* in the act of *throwing itself* upon a *germ of sentiment* to *raise a standard!* I am glad, since we have so much in the same kind to answer for, that this bit of horticultural rhetoric is from beyond sea."

Two other examples of this common fault may be taken from Dr. Johnson's "Life of Addison." The first is quoted from Addison's "Letter from Italy."

> Fired with that name,
> I bridle in my struggling muse with pain,
> That longs to launch into a nobler strain.

"To *bridle a goddess*," roars the old Doctor, "is no very delicate idea; but why must she be *bridled?* Because she *longs to launch;* an act which was never hindered by a *bridle:* and whither will she *launch?* into a *nobler strain.* She is in the first line a *horse,* in the second a *boat;* and the care of the poet is to keep his *horse* or his *boat* from *singing.*"

On the next page, Dr. Johnson quotes the following couplet from Pope: —

> The well-sung woes shall soothe my pensive ghost;
> He best can paint them who shall feel them most.

"Martial exploits," adds Johnson, "may be *painted;* perhaps *woes* may be *painted;* but they are surely not *painted* by being *well-sung:* it is not easy to paint in song, or to sing in colors."

The mixed metaphors thus severely criticised are no worse than the following, which were produced by less distinguished writers: —

Reports indicate that the backbone of the cold wave is broken.

Stopping here in the teeth of a bitter wind.

Carlo received severe injuries at the hands of a bull-dog.

Each of us is an active member of the mosaic of the world.

He took the stump, platform in hand.

Under this religious trait is an undercurrent of keen, dry humor cropping out occasionally and flavoring his talk.

A sea of upturned faces was watching the bulletins, shouting and hissing as each new return came in.

Mrs. Trafford and her eldest flower took up the thread of life once more.

In some of these examples, the parts of the pretended figure of speech are inconsistent with each other; in others, though each of the several figures will bear examination by itself, they succeed one another so rapidly that they overlap, as it were, and thus produce the effect of a monstrous whole. In both classes of cases, the so-called figures of speech are

not figures in any just sense. They do not represent a picture which was in the writer's mind; and it would be impossible to make a picture out of them.

What Figures may do. — If the object in writing is to convey a thought from one mind to another, the only reason for using figurative instead of literal language is that it explains, illustrates, or enforces the thought; that it serves, like a diagram or an engraving, to bring the subject before the eye. Usually it effects this (when it does effect it), not directly, but by suggestion through the association of ideas, the happily chosen word putting the reader in a position to make his own illustration. Thus, —

> Yes, I answered you last night;
> No, this morning, sir, I say.
> Colors seen by candlelight
> Do not look the same by day.
>
> MRS. BROWNING.

> Men may rise on stepping-stones
> Of their dead selves to higher things.
>
> TENNYSON.

> Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn.
>
> KEATS.

> And this huge castle, standing here sublime,
> I love to see the look with which it braves
> — Cased in the unfeeling armour of old time —
> The lightning, the fierce wind, and trampling waves.
>
> WORDSWORTH.

> Ships that pass in the night, and speak each other in passing,
> Only a signal shown and a distant voice in the darkness;
> So on the ocean of life we pass and speak one another,
> Only a look and a voice, then darkness again and a silence.
>
> LONGFELLOW.

All hearts confess the saints elect
Who, twain in faith, in love agree,
And melt not in an acid sect
The Christian pearl of charity!

WHITTIER.

If, however, a figure of speech does not help the reader to see more clearly or to feel more strongly what the writer sees or feels, it is a hindrance; for it either interrupts or obscures.

What makes a Good Figure. — A good figure springs naturally out of the subject in hand; it is not dragged into the text by the head and shoulders. It is not an end in itself, but a means to the general end in view.

A figure, then, like other things in this world, may be good in one place and bad in another. A good figure is harmonious with the tone and the spirit of the context. If subject and treatment are homely, it will be homely, — unless, indeed, the writer wishes to lift the reader's thoughts for a moment; if subject and treatment are on a high plane, it will naturally be poetical. A good figure, in short, — to borrow Emerson's words about a good quotation, — "illuminates the page."

Chapter VII.

PRINCIPLES OF CHOICE

THE use of one kind of words exclusively throughout a composition results in monotony, and monotony destroys the reader's interest. Bookish words unrelieved by a colloquial expression soon become tiresome; and even colloquial language, if persisted in too long, fatigues the mind by excessive vivacity. Pages of long words tire the attention in one way; pages of short words in another. General statements are more clearly understood and more surely remembered if they are followed by a specific instance which gives the doctrine in a portable form; specific statements are more easily grasped if the way for them is prepared by a general remark, or if they are summed up by a general remark at the end. A style that is never enlivened by a figure becomes tedious; a style that is all figures is bewildering.

If, in short, a writer sincerely wishes to communicate to another mind what is in his own mind, he will choose that one of two or more words equally in good use which expresses his meaning as fully as it is within the power of language to express it. If he wishes to be understood, he will choose the word that points straight to the object it represents, and to nothing else. If he wishes also to interest or to move his reader, he will choose the word that excites the desired feeling, either directly or indirectly, — by what it means, or by what it suggests through the association of ideas. In every case, he will choose the word that calls least attention to itself as a word, and thus enables the reader to give his whole mind to what it signifies or suggests.

PART II.

SENTENCES

Book I.

SENTENCES GOOD AND BAD

Chapter I.

CHARACTERISTICS OF A GOOD SENTENCE

A WELL-CONSTRUCTED sentence consists of "proper words in proper places." In such a sentence, words that conform to the requirements of good use and express the exact shade of meaning intended are so arranged that each clause, each word, helps to carry the sentence as a whole into the reader's mind. Such a sentence has five merits: —

1. It conforms in all respects to the established usage of the language: it has CORRECTNESS.

2. It is completely and immediately understood by every one who knows the meaning of the words employed: it has CLEARNESS.

3. It is so framed as to produce a strong impression on the reader: it has FORCE.

4. It is so framed as to be agreeable to the ear: it has EASE.

5. It expresses but one principal thought, and expresses that thought as one: it has UNITY.

Sentences possessing all these merits in due measure are rare. In the effort to be grammatically correct, an inexperienced writer may become obscure or weak or clumsy; in the effort to be clear, he may become diffuse or stiff; in the effort to be forcible, he may become obscure or harsh; in the effort to acquire ease, he may become flippant, or

weak and wordy; in the effort to make every sentence a unit, he is in danger of becoming artificial, and of sacrificing substance to form; in the effort to succeed in all respects, he may fail in all, for he may forget his subject in himself.

If he forgets himself in his subject, if he knows what he wants to say, and fixes his attention on what he is saying rather than on forms of expression, his sentences will, to a great extent, make themselves. It is wiser to write with fury and correct with phlegm than to write with phlegm and correct with fury.[1]

[1] See Pope's Essay on Criticism.

Chapter II.

CORRECT AND INCORRECT SENTENCES

To be correct, a sentence must not only contain no word that does not in all respects conform to the requirements of good use, but it must also follow the English idiom in the collocation of words and in the general order.

Translation-English. — In translating from foreign languages, a student should give English equivalents for foreign idioms, as well as for foreign words and phrases. He should say "We were admired by all the Greeks," not "We by all the Greeks were admired;" "A German who lived on a boat had made a fortune by selling milk in Philadelphia," not "A German who lived on a boat had through the milk business in Philadelphia made a fortune."

I.	II.
Give glory to me, to him, to my children, and to my august wife.	Give me, him, my children, and my august wife, illustrious glory.
The presence of a multitude of citizens prevented the Numidians from scaling the walls.	A multitude of citizens was there which prevented the Numidians scaling the walls.
They put to flight and scattered some who were half asleep, and others who were in the act of taking up arms.	They put to flight and scattered a part half asleep and others taking up arms.
The best plan seemed to be to go to Nestor and ask him if he could think of some way of averting destruction from the Greeks.	This plan seemed best, to go to Nestor, if perchance he might arrange some plan that destruction should not come to all the Greeks.
Do not destroy me.	Do not you destroy me.

I.

The old man filled the mixing-bowl with sweet wine for those who were coming; then, pouring it out, he prayed long to Athena.

I should not wish to see Greece, which is now free, enslaved.

The leaders had gone to rest near the ship, and had fallen into a pleasant sleep.

After hearing these things, they immediately followed Nestor's advice.

On their arrival, Alexander spoke to them as follows.

These things, it is said, gave much spirit and courage to the soldiers.

It was difficult for the leaders to keep the soldiers from pushing on to the front.

Brave men, when the fight is over, lay aside with their arms the hatred which accompanies strife.

They sent the herald home to announce the great victory, and to proclaim that not one of the Lacedæmonians had fallen, but that a very great number of the enemy were dead.

After this man had died, Lucius Cæsar, in order to get the utmost advantage from his death, called a council of the people and delivered a harangue in which he urged them to open the gates; for he hoped much, he said, from the clemency of Cæsar.

II.

The old man filled the mixing-bowl for those coming with sweet wine, and, pouring it out prayed much to Athena.

Instead of Freedom, I would not wish to see Greece enslaved.

The leaders had gone to rest near the ship merged in pleasing sleep.

They, when they had heard these things, immediately followed Nestor's advice.

And to them, having arrived, Alexander spake as follows.

Thus from all these things, much spirit and courage is said to have possessed the soldiers.

It was work to the leaders to hinder the soldiers pushing on to the front.

Brave men place with war itself and arms, that hatred of contention.

They sent the herald home to announce the greatness of the victory and that of the Lacedæmonians no one fell, but a very great number of the enemy.

This man having perished, Lucius Cæsar, that he might get aid to himself from this thing, the people being called together, a council being held, he harangued all that they should open the gates, saying he had great hopes in the clemency of Cæsar.

The best comment on these specimens of students' attempts to translate Cæsar, Cicero, or Homer is a remark in one of Mr. Swinburne's recent essays: "A phrase or a construction which makes very good Latin may make very bad English."

The injurious effects of translating good Latin or Greek into bad English too often appear in "English" compositions.

I.	II.
Orlando would marry Rosalind if she were willing.	Orlando would marry Rosalind, she being willing.

In this sentence as originally written, the influence of the Latin ablative absolute is apparent.

Other examples are —

I.	II.
When Darcy was informed of this trouble, he at once interested himself in removing the difficulty.	Darcy being informed concerning this trouble interested himself in removing the difficulty.
The King of Lilliput applied to Gulliver, who told him to be of good cheer, but did not tell him what his plan was.	The King of Lilliput applied to Gulliver, who told him to be of good cheer, not making known his design.

Other Incorrect Constructions. — The origin of some incorrect constructions is hard to discover.

I.	II.
She had not said a word to Edith of the change which had been imperceptibly wrought, — chiefly during the long, sleepless night on the railway journey.	She had not said a word of the change which had worked imperceptibly, and chiefly in the long sleepless night on the railway journey to Edith.
The true principles of contract forbid allowing an action to a third party, from whom no consideration moves, and who is in no way privy to the agreement.	The true principles of contract forbid the allowing a third party, from whom no consideration moves and who is in no way privy to the agreement an action.

It is hard to say on what model these sentences as originally written were constructed; but it certainly was not an English one.

I.	II.
He at last devised the scheme of wading over to the island where the enemy lived, and of drawing off their fleet.	He at last devised the scheme of wading over to the island where the enemy dwelt, and to draw off their fleet.

In this sentence as originally written, two expressions that are not in the same construction are treated as if they were.

Other examples are —

I.	II.
He finds that he is bound by thousands of threads, and that little men six inches high are all round him.	He finds himself bound by thousands of threads, and that little men six inches high are all around him.
He finds himself bound by thousands of threads, and surrounded by little men six inches high.	
The charm of these "Travels" is due in part, no doubt, to Swift's pure, plain style; but more, I think, to the intense gravity with which Gulliver's adventures are described.	The charm of these travels is due no doubt, in part, to Swift's pure, plain style but more I think on account of the intense gravity with which Gulliver's adventures are described.
Eager to make voyages (or, to travel) and to see more of the world, Gulliver sets out on a sea voyage.	Gulliver is a man eager for voyaging and to see more of the world, so he sets out on a sea voyage.
The character of Addison is a pleasant one to contemplate. It is one of those which we love to read of and which we never tire of admiring.	The character of Addison is one of pleasure to contemplate. It is one of those of which we love to read and never tire of admiring.

I.	II.
It was the first time that I read verse, not only intelligently, but with avidity.	It was the first time that I read verse not only intelligently but devoured it.
I told them, as well as I could, that I wished to have my head at liberty, and that I was suffering from hunger and thirst.	I requested them, as best I could, that I wished to have my head freed and that I was suffering from hunger and thirst.

"I requested them that I wished" is not an English construction.

I.	II.
He is the son of the woman who takes the swill.	He is the woman as takes the swill's boy.
"Vestibuled" trains, lighted by electricity and heated by steam, leave Chicago daily.	Electric lighted, steam heated, vestibuled trains leave Chicago daily.

Vulgar speakers and "ready writers" alike invent compound expressions which are not good English.

I.	II.
Too little is told of his actions to enable one to judge of his military abilities.	Too little is told of his actions to pass any remark on his military abilities.

In this sentence as originally written, words grammatically necessary to the construction are omitted.

I.	II.
Whoever wants soft hands or a clear complexion can have both.	Whoever wants soft hands or a clear complexion, he and she can have both.

In this sentence as originally written, the introduction of superfluous words makes the construction incorrect.

I.	II.
Portia informs him that the property of any man who plots against the life of a citizen is, by the laws of Venice, confiscated.	Portia informs him that whoever plots against the life of any citizen, his property, by the laws of Venice, are confiscated.

This sentence as originally written is obscure as well as ungrammatical.

The "And Which" Construction. — Among constructions that have been widely condemned is the use of "and," "but," "or," or "nor" to connect parts of a sentence that are not co-ordinate.

I.	II.
The grocer who sells a cheap and inferior flavoring extract, which proves unsatisfactory to his customers, is blamed, and his trade is damaged.	The grocer who sells a cheap and inferior flavoring extract and which proves unsatisfactory to his customers, the blame comes on him and his trade is damaged.
He was watching me with his sharp, sleepy eyes, which always reminded me of those of a cat shamming sleep.	He was watching me with his sharp, sleepy eyes, and which always reminded me of a cat shamming sleep.
Sharp words had ensued from Joan, who had offered to leave at once.	Sharp words had ensued from Joan, and who had offered to leave at once.
I am in receipt of your letter of the 7th instant, containing certain inquiries to which a categorical answer is expected. In reply, I beg to observe that when a correspondence of this nature is originated, which (or, one which) concludes with the intimation, etc.	I am in receipt of your letter of the 7th instant, containing certain inquiries to which a categorical answer is expected from me, and in reply I beg to observe that when a correspondence of this nature is originated, and which concludes with the intimation,[1] &c.

[1] From a letter by the Duke of Marlborough, Minister of Education, quoted by W. B. HODGSON: Errors in the Use of English. Appleton & Co., New York, 1882.

"And," when used, as in these sentences in their original form, to connect "which" or "who" with its antecedent, really separates the two: *e. g.*, "Bucephalus and which Alexander rode was a fine animal." To give "which" an antecedent we must remove "and": *e. g.*, "Bucephalus, which (or, Bucephalus, the horse which) Alexander rode, was a fine animal."

I.

The principal and distinguishing excellence of Virgil — which (or, that which), in my opinion, he possesses beyond all other poets — is tenderness.

The order signed by Mr. Frick, to the effect that men who returned to work would be insured against removal,— an order which was given in the despatches of last night, — is regarded as the final peace-offering of the firm to the strikers.

II.

The principal and distinguishing excellence of Virgil and which in my opinion he possesses beyond all poets is tenderness.

The order signed by Mr. Frick to the effect that men returning to work would be insured against removal, and which was given in the despatches of last night, is regarded as the final peace-offering of the firm to the strikers.

The incorrectness in the last two sentences as originally written is removed by the excision of "and;" clearness is promoted by repeating the antecedent in a condensed form.

I.

We were ushered into a gallery which was one hundred feet long, and which (or, gallery one hundred feet long which) occupied a great portion of the northern side of the castle.

II.

We were ushered into a gallery one hundred feet long, and which occupied a great portion of the northern side of the castle.

In the last example, it is necessary, in order to enable "and" to do its proper work as a connective, to insert

"which was" in the preceding clause. A better way of mending the sentence is to omit "and."

I.	II.
(*a*) The Cotes family is an old and good one, which has long been established in Shropshire, and which has for years been returned to Parliament in the person of one of its members.	
(*b*) The Cotes family is an old and good one, long established in Shropshire, and has for years been returned to Parliament in the person of one of its members.	The Cotes family is an old and good one, long established in Shropshire, and which has for years been returned to Parliament in the person of one of its members.
(*c*) The Cotes family, long established in Shropshire, is an old and good one, which has for years been returned to Parliament in the person of one of its members.	

In this example, in order to enable "and" to do its proper work as a connective, we may either (*a*) insert three words in the preceding clause, — an addition which makes the sentence long and heavy; or we may (*b*) omit "which," and thus enable "and" to connect "is an old and good one" with "has for years been returned;" or we may (*c*) omit "and," and change the order so as to make "one" the direct antecedent of "which." It is obvious that, though in the three forms the meaning of the sentence as a whole remains the same, there is a change in the relative importance of the several facts mentioned.

I.	II.
He tells the world of the star which he has discovered, and which he believes will guide the ship of state.	He tells the world of the star he has discovered and which he believes will guide the ship of state.

In this sentence as originally written, "and" may be regarded as a connective between the expressed "which" and an omitted "which" in the preceding clause. Sentences of this class are much less objectionable than those cited above; but inexperienced writers should carefully avoid them.

I.	II.
Sometimes they plunged into a labyrinth of lanes teeming with life, in which the dog-stealer and the pickpocket found a sympathetic multitude.	Sometimes they plunged into a labyrinth of lanes teeming with life and where the dog-stealer and the pick-pocket found a sympathetic multitude.
Discipline is needed to fit us for active life after our graduation, when we shall have no rules and masters to compel us to use our time to advantage.	Discipline is needed to fit us for active life after our graduation and when we shall have no rules and masters to compel us to use our time to advantage.

What has been said about "and which" applies with equal force to "and where," "and when," etc.

In translations from foreign languages and in original compositions, avoid constructions that are not in accordance with the English idiom.

Chapter III.

CLEARNESS

SECTION I.

IMPORTANCE OF CLEARNESS

If a writer wishes his readers to understand what he says, he should make his sentences mean to them what they mean to him. He should constantly bear in mind that, important as it is to have clear ideas and to express them in language which is clear to himself, it is no less important to express them in language which is clear to his readers. If his work is to be read by none but those who are thoroughly acquainted with the subject in hand, he may use technical terms in order to give precision to his statements; but if he is writing for the general public, he must (as has already been said[1]), even at the risk of being inaccurate, avoid expressions that, familiar as they may be to experts, are not in good use.

In these days, when readers are so many and leisure is so rare, a writer who wishes to be read must express himself so clearly that his meaning may be caught at once. Few readers have time or inclination to master unfamiliar words, to supply omissions in language, or to unravel tangled thoughts. If they do not get at the meaning of a sentence without trouble, the chances are that they will not get at it at all. A writer should therefore know what words a man of ordinary intelligence and acquirements is likely to understand, and what kind and degree of attention he may reasonably be expected to give.

[1] See page 26.

Under these restrictions, a writer who wishes to be understood by his readers should strive to make his sentences as clear as is possible within the limitations imposed by the nature of language and by good use. He should (1) seek the words which exactly express his meaning, should (2) use as many words as are needed to convey his meaning easily and fully but not one word more, and should (3) arrange words and clauses in the order in which they may most readily be understood in themselves and in their relations with one another.

SECTION II.

CLEARNESS AS AFFECTED BY CHOICE OF WORDS

Clear or **Obscure Pronouns.** — Obscurity is often caused by the misuse of pronouns.

I.	II.
Down in Blankville there is a boarding-school for young ladies. I don't think the young ladies are particularly bold, but one might imagine so if one believed a story told by one of them.	Down in Blankville there is a boarding-school for young ladies. I don't think the young ladies are particularly bold, but one might imagine so from a story told me by one of its scholars.

To make sure that "its scholars" means the scholars in the Blankville boarding-school, the reader has to go back to the preceding sentence.

Obscurity is sometimes caused by pronouns which stand for no word or group of words in the sentence.

I.	II.
This gentleman may be a good churchman, but all his sympathies are evidently with the enemies of the church.	This gentleman may be a good churchman, but his whole [1] sympathies are evidently with her enemies.

[1] See page 126.

I.	II.
I was so much frightened by my novel-reading propensities that I resolved not to look into a novel for a year.	I was frightened at my novel-reading propensities, and resolved not to look into one for a year.

The writer of these sentences in their original form tried to make a pronoun represent a part of a word, — an offence against both correctness and clearness.

I.	II.
When the inaugural ceremonies were over, General Harrison and Governor Hovey were loudly cheered, — a demonstration which was renewed as they left the Opera House.	After the inaugural ceremonies were over, General Harrison and Governor Hovey were loudly cheered, which was renewed as they left the Opera House.

In this sentence as originally written, the antecedent of "which" can be supplied by an intelligent reader; but the words "a demonstration" make the meaning much plainer, for they sum up what is said in the preceding clause, and at the same time carry the meaning of that clause into the next.

When a pronoun does not immediately and unmistakably point to its antecedent, the antecedent should be repeated in some form.[1] This should be done as a rule when the antecedent consists of several words, or when, though itself but one word, it is separated by several words from the pronoun.

Other examples are —

I.	II.
I replied to his question without asking any in return, — a practice which of course puts an end to talk.	I replied to his question without originating any in return, which of course terminates talk.

[1] See page 209.

I.	II.
Though Hamilton in theory despised the "Code of Honor," he did not show this feeling in action.	Though Hamilton in theory despised the "Code of Honor," he did not show it in action.
Their presence makes all the deeper (or, deepens) the solitude of him who looks in vain into their faces for sympathy.	Their presence makes his solitude all the deeper who looks in vain into their faces for sympathy.

In the last sentence as originally written, there is no grammatical antecedent for "who;" the real antecedent is hidden in "his,"—an archaism inexcusable in prose.

I.	II.
Portia shows that the bond does not say that he can take a drop of blood with the pound of flesh, and the Jew is unable to get round the difficulty.	Portia shows that the bond does not say he can take a drop of blood with it, and the Jew is unable to get around it.

In this sentence as originally written, there is nothing for the second "it" to refer to; the first "it" refers grammatically to "bond," but means "the pound of flesh."

Obscurity is sometimes caused by a pronoun which stands grammatically for one word or group of words, but really for another.

I.	II.
Next morning, when the farmer approached with a knife and seized the turkey-cock, the poor bird understood too well what was coming.	Next morning, when the farmer approached with a knife and seized the turkey-cock, he understood too well what was coming.

In this sentence as originally written, "he" might grammatically refer to "farmer," but it really refers to "turkey-cock."

I.	II.
The "Herald" says that the strikes were opposed by working-men of American descent, and were carried on principally by foreigners.	The "Herald" states[1] that American-descended working-men were opposed to the strikes, and that they were carried on principally by foreigners.

In this sentence as originally written, "they" might grammatically refer to "working-men," but it really refers to "strikes."

I.	II.
After Orlando had wandered several days, carving on the trees love-messages to the daughter of the banished duke, he was obliged to go in search of help for Adam, who had become very feeble.	After he had wandered several days, carving love-messages on the trees, to the daughter of the banished duke, Adam became so feeble that Orlando was obliged to leave him and go in search of help.

This sentence as originally written would lead a reader who was not familiar with "As You Like It" to suppose that it was Adam, not Orlando, who carved love-messages on the trees.

I.	II.
The majority (or, Most) of the old families have gradually sunk into genteel poverty, but a few still cling to their wide-fronted homes.	A few old families still cling to their wide-fronted homes, although the majority of them have gradually sunk into genteel poverty.

This sentence as originally written leaves the reader in doubt whether "the majority of them" means a majority of all the "old families," or a majority of the few who still cling to their old homes.

I.	II.
"The Fountain" describes a meeting of friends at the edge of a fountain, and repeats their talk about it.	"The Fountain" describes a meeting of friends at its edge and their talk about it.

[1] See page 114.

In this sentence as originally written, "its" and "it" refer grammatically to the title of Wordsworth's poem, but really to the subject of the poem. The fact that two things are called by the same name does not make them the same.

I.

I saw the announcement of his death in "The Times," a paper which I hardly ever read.

II.

I saw the announcement of his death in "The Times," which I hardly ever read.

"The Times" is not the logical antecedent of "which." "The Times" refers to a particular number of the paper, "which" to the paper in general.

Other examples are —

I.

The ride back was as disagreeable as such rides generally are.

On this land Elizabeth founded a town, calling it at first by the Indian name Calumet, and changing that name later to Taunton.

The New York "Tribune," in an article of pretended news, which has been telegraphed over the country as true, says that the Collector was "surprised."

II.

The ride back was as disagreeable as it generally is.

On this land Elizabeth founded a town, calling it at first by the Indian name Calumet, and changing it later to Taunton.

The New York "Tribune," in an article of pretended news, which has been telegraphed over the country as such, states[1] that the Collector was "surprised."

It would be natural to suppose that "such," in the last sentence as originally written, stands for "pretended news;" the difficulty is removed by the substitution of "true" for "such."

I.

The heart of Orlando must have throbbed with joy at the generosity of his companion in offering him his purse and telling him to use it to supply his wants.

II.

The heart of Orlando must have throbbed with joy at the generous offer of his companion to take his purse and use it to supply his wants.

[1] See page 114.

"His" in "to take his purse" and "to supply his wants" is ambiguous.

Clear or Obscure Participles. — Obscurity is often caused by failure to make plain the connection between a participle and the noun or pronoun with which it belongs.

I.	II.
Though he is hemmed in on all sides, and is fighting for his life, his fierce spirit still remains unbroken.	Hemmed in on all sides, fighting for his life, his spirit of fierceness still remains unbroken.

It is "he," not "his spirit of fierceness," that is hemmed in and fighting.

I.	II.
Brought up as she was with her two cousins, she was continually reminded by her Aunt Norris of the difference between their position and hers, and of her great good fortune in being in such a family.	Brought up as she was with her two cousins, her Aunt Norris continually reminded her of the difference between their positions and her great good fortune in being in such a family.

The sentence as originally written might lead a reader who was not familiar with Miss Austen's "Mansfield Park" to suppose that "she" and "Aunt Norris" were the same person.

I.	II.
While those in the boat were attempting to bring it to shore, it was overturned.	While attempting to bring the boat to the shore, it was overturned.
Had she acted as the characters in realistic novels act, she might have punished her unworthy husband.	Taking her from the realistic point of view, she might have punished her unworthy husband.

Obscure participles abound in all writers except the very best; but they can and should be avoided.

Clear or **Obscure Nouns, Verbs,** etc. — There is no part of speech which may not be so used as to make a sentence obscure.

I.	II.
He looked for something on the floor of the car until (or, so long that) at last all the passengers were leaning over in order to see what he was looking for.	He looked for something on the floor of the car, until the whole[1] car was leaning over endeavoring to discover the object of his search.

It was the persons in the car, not "the car," that leaned over.

I.	II.
While he is asleep, the Lilliputians discover him and bind him with numberless fine threads.	While asleep the Lilliputians discover him and bind him with numberless fine threads.

In the sentence as originally written, "asleep" goes grammatically with "the Lilliputians," but really with "him." The fault is akin to that already noticed.[2]

I.	II.
Though he had no relatives, he had many dear friends to grieve for him.	While he was without relations, he had many dear friends to mourn their loss.

"To mourn their loss" is ambiguous.

I.	II.
The black hill, with the fire at its base, the silence broken only by the crackling of the flames, and, over all, the sky flushed with the sunset, made an impressive scene.	The black hill with the fire at its base, the silence, broken only by the crackling of the flames, and above all the sky, flushed with the sunset — made an impressive scene.

"Above all" is ambiguous.

[1] See page 126.

[2] See page 218.

I.	II.
Though badly written, the book will not fail of (or, will secure) a permanent place in literature.	The book will not fail of a permanent place in literature, because it is badly written.

This sentence as originally written leaves the reader in doubt whether the book is to have a permanent place in consequence, or in spite, of the fact that it is badly written.

I.	II.
I confess that I did not applaud him, for I (or, him; I) was carried away for the moment. Carried away as I was for the moment, I confess that I did not applaud him.	I confess that I did not applaud him because I was carried away for the moment.

"For," though less ambiguous than "because," is not quite clear. The obscurity is removed altogether by the omission of any connective, or by a change in order.

I.	II.
He went to Holland, the country to which his father had just been appointed minister from the United States.	He went to Holland where his father had just been appointed minister from the United States.

The sentence as originally written leads one to believe that the appointment was made in Holland.

I.	II.
They have sacrificed themselves to theses and examinations; they have given up the large leisure which they might have devoted to tranquil and abundant study.	They have sacrificed themselves to theses and examinations; they have given up their large leisure for tranquil and abundant study.

The sentence as originally written leaves the reader in doubt whether they gave up that leisure which enabled them to study, or whether they gave up leisure in order to study.

I.

Wordsworth's sonnet to Toussaint l'Ouverture I admire very much as a whole, in spite of the phrase "deep dungeon's earless den."

II.

In Wordsworth's sonnet to Toussaint l'Ouverture, although I admire it very much, as a whole, he makes use of the phrase deep dungeon's earless den.

This sentence as originally written does not express the writer's meaning.

SECTION III.

CLEARNESS AS AFFECTED BY NUMBER OF WORDS

SENTENCES may be deficient in clearness because they contain too few words, or because they contain too many.

Omitted Nouns. — Obscurity is sometimes caused by the omission of a noun, either alone or with other words necessary to the construction.

I.

I 'll leave a prescription for a mixture to rub her with.

The crime was held in such horror that few ever risked the consequences of detection.

He rarely used the elevator till toward the end of his life.

So on and on we went, splashing into basins for fun, and consoling ourselves with the thought that it would be easy to bring up the canoe next day.

II.

I 'll leave a prescription to rub her with.

The crime was held in such horror that few ever risked the consequences.

He rarely used the elevator till toward the end.

So on and on we went splashing into basins for the fun of it, and consoling ourselves it would be easy to bring up the canoe the next day.

I.	II.
This plant bears many common names, among them "sago palm;" but this is not the plant that produces the useful article called sago.	This plant bears many common names, among them "sago palm" but it is not this plant that produces that useful article.

The fault of trying to make "that useful article" stand for "sago" is akin to that already noticed.[1]

Omitted Pronouns. — Obscurity is sometimes caused by the omission of a pronoun, either alone or with other words necessary to the construction.

I.	II.
The effect was the same as that which one gets with the stereoscope.	The effect was the same as one gets in the stereoscope.
There is a difference between the duties of a native and those of a stranger.	There is a difference between the duties of a native and a stranger.
"There is no difference," said the elm, "between the sap in our trunks and that in the other trees of the forest."	"There is no difference," said the elm, "between the sap in our trunks and the other trees of the forest."
Those whose faith or whose fanaticism led them to believe themselves soldiers of the Almighty, and who in that dread enlistment feared nothing but to be found unworthy of their calling, — they were gone (or, calling, were gone).	Those whose faith or whose fanaticism led them to believe themselves soldiers of the Almighty, and in that dread enlistment feared nothing but to be found unworthy of their calling, they were gone.
When she met him, he treated her as coldly as he did (or, as did) the others who were there.	When she met him he treated her as coldly as the rest of the people who were there.

In the absence of the context, the last sentence, as originally written, admits two interpretations.

[1] See page 214.

Omitted Verbs. — Obscurity is sometimes caused by the omission of a verb, either alone or with other words necessary to the construction.

I.	II.
With all his exuberance of spirits, he was far from being the rake the world imagined.	With all his exuberance of spirits, he was far from the rake the world imagined.
I imagine that a lighted city seen from above would hardly seem a city.	I imagine a lighted city, from above, would hardly seem a city.
There were but two or three rooms that were habitable, and these were very poorly furnished.	There were but two or three rooms habitable and very poorly furnished.
He was not cleanly in his person, and was notorious for his blunders.	He was not cleanly in his person and notorious for his blunders.
Between Roman Catholics and Protestants there is little hostility, and sometimes there is co-operation for a benevolent purpose.	Between Roman Catholics and Protestants there is little hostility and sometimes co-operation for a benevolent purpose.
The dog, feeling doubtless that he was a culprit for running away, submitted to the blows without making the least resistance.	The dog submitted to the blows without the least resistance, feeling doubtless a culprit for running away.
The scenes and incidents of a child's story should be only such as occur in the experience of a child, or such as come easily within the scope of his imagination (or, as he can easily imagine).	The scenes and incidents of a child's story should be only those that can be duplicated in a child's experience, or easily within the scope of their imagination.
At last he got out of the car and left (or, car, leaving) the suspicious-looking white package on the seat.	He finally left the car and the suspicious-looking white package on the seat.

Other Sins of Omission. — Obscurity is sometimes caused by the omission of an adverb, a preposition, or a conjunction, — either alone or with other words necessary to the construction, — or of a phrase consisting of several words.

I.	II.
Round the corner pell-mell they went to the place where the road dives under the railway track, and there they stopped.	Round the corner pell-mell they went to where the road dives under the railway track, and stopped.
A man who poisons the air by puffing tobacco smoke into it is more contemptible than he who slaps our faces; for against the smoker we have no redress.	A man who poisons the air by puffing tobacco smoke into it is more contemptible than the man who slaps our faces, because we have no redress.

A hasty reader of the last sentence as originally written might suppose that our faces are slapped "because we have no redress."

Redundant Words. — Obscurity is sometimes caused by the presence of unnecessary words.

I.	II.
Sofia is reported to have thirty mosques and ten churches, hot baths, and woollen manufactures.	Sofia is reported to have thirty mosques and ten churches, with hot baths and manufactures of woollens.

Unless the mosques and churches in Sofia are provided with hot baths and woollen manufactures, "with" is misleading.

Other examples are —

I.	II.
When he thought of Lucie, he kept his eyes and his ears open, (or, both eyes and ears open.)	When he thought of Lucie he kept both his eyes and his ears open.
It is unreasonable, I think, to consider education inconsistent with the maintenance of individuality. Even if it were, we should, I think, do better to extend our opportunities for education and let individuality go.	In regard to education I think that it is unreasonable to consider it as inconsistent with the maintenance of individuality; even if it is so, I think that it would be better for us to extend our advantages for education and let individuality go.

For one sentence in which the presence of unnecessary words makes the meaning obscure, there are a hundred in which the meaning is clear if the reader has the patience to force his way through the verbiage that encumbers it. In requiring so much effort to understand them, such sentences sin against clearness; but they also sin, and more seriously, against force. They will, therefore, be considered in the next chapter.

SECTION IV.

CLEARNESS AS AFFECTED BY ORDER.

Position of Words. — Obscurity is sometimes caused by the misplacing of a word.

I.

Ladies' black kid gloves $1.25 a pair.

FOR SALE. — A gentleman's handsome blood-bay driving-horse, 7 years old, 16 hands high, perfectly sound.

As his nicknames, Parson Harry and Don Dismallo, would suggest, he was not of a very cheerful disposition.

In consequence of the distress of the times, neither Lord Camden himself nor any of his tenants will shoot before the 4th of October.

If the letter really was a snare, he might at any moment find in himself a dagger that had been designed for the acting governor.

II.

Black ladies' kid gloves $1.25 a pair.

FOR SALE — A handsome blood-bay gentleman's driving horse, 7 years old, 16 hands high, perfectly sound.

As his nicknames would suggest Parson Harry and Don Dismallo he was not of a very cheerful disposition.

Owing to the distress of the times Lord Camden will not shoot himself or any of his tenants before the 4th of October.

If the letter really was a snare, he might find a dagger in him at any moment that had been designed for the acting Governor.

I.

Charles Carroll of Carrollton was the richest of the signers of the Declaration of Independence, and was the last survivor.

II.

Charles Carroll of Carrollton was the richest and the last survivor of the signers of the Declaration of Independence.

In this sentence as originally written, "richest" belongs with "survivor" in point of grammar, but not in point of sense.

I.

Sights and sounds which should be infinitely suggestive, make sometimes not (or, fail sometimes to make) the slightest impression on our minds.

II.

Sights and sounds which should be infinitely suggestive sometimes do not make the slightest impression on our minds.

A reader of this sentence as originally written might be uncertain whether "sometimes" qualifies the expression before it or that after it. Words so placed are said to be in a "squinting construction;" that is, they look two ways.

I.

The many readers of Fannie Kemble's Records will be interested by the announcement that she has written a novel.

II.

The many readers of her Records will be interested by the announcement that Fannie Kemble has written a novel.

How is a reader of this sentence as originally written to know at once that "her Records" are Fannie Kemble's?

As a rule, clearness demands that a pronoun should follow, not precede, the noun which it represents.

Other examples are —

I.

The remaining six years of Filelfo's life were years of rapid decline. He made them disagreeable for every one.

II.

The remaining six years of his life were years of rapid decline. Filelfo made them disagreeable for every one.

I.	II.
Taking a brazen helmet, he placed it upon his head.	Taking it, he placed upon his head a brazen helmet.
He would eat only when alone; and his food, even after it had been left in his room for hours, was often taken away untouched.	He would eat only when alone; and even after it had been left in his room for hours, his food was often taken away untouched.

If a noun and the pronoun which represents it are separated by only one or two words, the pronoun may come first without causing serious obscurity: *e. g.*, "In his childhood Daniel Webster was lazy." There are cases in which from the point of view of force or of ease this order is the better.

Position of Phrases and Clauses. — Obscurity is sometimes caused by the misplacing of a phrase or a clause.

I.	II.
A lady with a Roman nose sat threading a needle.	A lady sat threading a needle with a Roman nose.
All yesterday Angelo had run up and down on his naked feet to look for chestnuts.	All yesterday Angelo had run up and down to look for chestnuts on his naked feet.
The Czar himself, in full uniform, kisses the cadets in the military schools.	In the military schools the Czar himself kisses the cadets, in full uniform.
These shoes had not been two minutes on my feet before Larry, in those which I had worn at dinner, was carrying a tray of negus across the room.	These shoes had not been two minutes on my feet before Larry was carrying a tray of negus across the room in those which I had worn at dinner.
In some of these works, a protest in the name of peace is raised against this discussion.	In some of these works a protest is raised against this discussion in the name of peace.
In "Bonaventure," he has added to his creole sketches a set of beautiful pictures in a new but kindred field.	In "Bonaventure" he has added a set of beautiful pictures in a new but kindred field to his creole sketches.

I.

Accompanied by the best wishes of the family, Dr. Primrose now started with the colt for the fair.

We seem almost to see[1] before us this monster of large frame and bulk, fierce expression, and harsh voice.

One evening, John closed with a sigh "Felix Holt," which he had been reading aloud.

I took the opportunity to suggest in an undertone that the motion be adopted.

It was at this election that, to the great loss of subsequent historians, Horace Walpole, to whom we have hitherto been indebted for our fullest accounts of parliamentary proceedings, gave up his seat.

To picture simple human nature in simple every-day words was Wordsworth's theory.

His observations in any other branch of science would have been accepted by the scientific world with implicit confidence.

Amid storms of applause, Mr. Adams was escorted to the chair by Rhett and Williams, both Southerners.

Behind his back, Connor was making vehement signs of disgust at his want of consideration.

For two years, my uncle and I had been planning a visit to Trout Pond.

II.

Dr. Primrose now started for the fair accompanied by the best wishes of the family and the colt.

Of large frame and bulk, fierce expression and harsh voice, we seem to almost see[1] before us this monster.

One evening John closed "Felix Holt" which he had been reading aloud with a sigh.

I took the opportunity, in an undertone, to suggest that the motion be adopted.

It was at this election that Horace Walpole, to whom we have hitherto been indebted for our fullest accounts of parliamentary proceedings, to the great loss of subsequent historians, gave up his seat.

To picture simple, natural human nature was Wordsworth's theory in simple every day words.

His observations in any other branch of science would have been accepted with implicit confidence in the scientific world.

Mr. Adams was escorted to the chair amid storms of applause by Rhett and Williams, both Southerners.

Connor was making vehement signs of disgust at him for his want of consideration behind his back.

My uncle and I had been planning on visiting Trout Pond for two years.

[1] See page 136.

I.

For long hours Anne pondered that look and the glance of intelligence which Miss Thorneley gave her brother.

On pretence of buying a gaudy neckerchief, he called first at the village shop kept by Mrs. Bawtrey, which Jessie had pointed out to him.

By Lance's particular wish, it was nearly finished before Ursula saw it.

On these fine days in May, it is pleasant to stand, like Faust, at a church-door and listen to the roll of an organ.

When he makes out his list of elective courses, he ought to consider prescribed studies as important work which is to be done.

Wanted, a youth that can drive, to look after a horse.

I spoke rarely and asked few questions, for she seldom paused.

II.

Anne pondered over[1] that look and the comprehending glance Miss Thorneley gave her brother for long hours.

He called first at the village shop kept by Mrs. Bawtrey, which Jessie had pointed out to him, on pretence of buying a gaudy neck-kerchief.

It was nearly finished before Ursula saw it, by Lance's particular wish.

It is pleasant to listen at a church-door, like Faust, and hear the roll of an organ from the door-steps on these fine days in May.

He ought to consider prescribed studies as important work which is to be done, when he makes out his list of electives.

Wanted, a youth, to look after a horse, that can drive.

I spoke rarely, for she seldom paused, and I asked few questions.

If, as seems probable, the "for" clause in the last sentence gives a reason why "I asked few questions" as well as why "I spoke rarely," it should be placed at the end of the sentence.

I.

She looked most severely at the girl as she finished her work.

II.

She looked at the girl as she finished her work most severely.

The writer of the last sentence means to say that "she looked at the girl most severely," not that "she finished her work most severely."

[1] See page 151.

I.	II.
Darcy said that he had been spoiled as a child, having been brought up to believe that there was nothing which he could not get either by his rank or by his money.	Darcy said that he had been raised, and spoiled as a child, to believe that there was nothing which he could not get, either by his rank, or his money.

In this sentence as originally written, "spoiled as a child" is so placed as to obscure the meaning. We may properly speak of "raising" wheat for the market, but not of raising persons to believe.

In the CHOICE, *in the* NUMBER, *and in the* ORDER *of words in a sentence, aim at* CLEARNESS.

Chapter IV.

FORCE

SECTION I.

IMPORTANCE OF FORCE

A WRITER who wishes not only to be understood by his readers, but also to produce an impression upon them, will not content himself with observing the rules of good use, or with making his meaning clear. He will (1) choose the word that drives home his meaning, will (2) omit every clause, word, or syllable that does not help to communicate his meaning, and will (3) so frame every sentence as to throw the emphasis upon what is really emphatic and thus to fix attention upon the main point. Sometimes his purpose may be furthered by a word that suggests an idea rather than by one that states it with precision, by a compact expression rather than by one that develops the thought at length, or by a form of sentence that is a little unusual rather than by one that is more readily understood because familiar, but that is on that very account less impressive.

These things ordinary writers may do, in order to give force to their work; but they have no right to take liberties with the language, as some men of genius have done, — Pope, Carlyle, and Browning, for example. A young writer should never forget that his first duty is to follow good use, and his second to be clear; and he should never sacrifice either correctness or clearness to force of expression. To an intelligent reader nothing is more offensive than feeble or obscure thought masquerading in strong language, — the ass in the lion's skin.

On the other hand, it is true that the most forcible word, though not the most exact, may be the clearest, because it stimulates the attention of the reader and thus enables him to get at the meaning at once. Even a word which taken by itself is less clear than another may in its context be clearer.

When, as often happens, two sentences are equally clear, but one is more forcible than the other, — either because the words used are more specific, or because they are fewer, or because they are arranged in a more effective order, — a writer who wishes to create or to keep up an interest in what he says will choose the more forcible form of expression. This rule is, however, not free from exceptions; and it must sometimes give way to considerations (to be discussed later) connected with the structure of the paragraph of which the sentence forms a part.

SECTION II.

FORCE AS AFFECTED BY CHOICE OF WORDS

We have seen that, as a rule, a writer who wishes to be forcible will prefer short to long words, specific and concrete words to general and abstract ones, words that flash an idea on the mind to those that communicate it slowly.[1]

He will also be careful to connect the several parts of each sentence in such a manner as to make that which is subordinate in thought subordinate in form, and that which is prominent in thought prominent in form.

One means of attaining this end is through a wise choice of words, and especially of those that serve as connectives.

Weak Use of And. — "And" is frequently, and other conjunctions are sometimes, so used as to weaken a sentence.

[1] See pages 174–196.

I.	II.
Wishing Daniel to become a minister, his father sent him to an academy.	His father felt that he would like for Daniel to become a minister and sent him to an academy.

The writer of the sentence under II., by making the two clauses co-ordinate, obscures the real relation between them. The offence against clearness is, however, much less serious than that against force. The main fact of the sentence is that Daniel's father "sent him to an academy." In order to emphasize this fact, prominence must be given to the clause in which it is mentioned.

I.	II.
While taking a walk late yesterday afternoon, I felt, for some reason, extremely low-spirited.	I took a walk late yesterday afternoon and felt for some reason extremely low-spirited.

In this sentence as originally written, "and" connects "I took a walk" with "I felt low-spirited," as if the two facts were of equal importance. The first fact is really subordinate to the second.

Other examples are —

I.	II.
Having a couple of leisure hours the other day, I devoted them to Keats's "Eve of St. Agnes."	The other day I had a couple of hours' leisure and devoted them to Keats's "Eve of St. Agnes."
Turning her back upon him, she began a conversation with Mark Roberts.	She had turned her back upon him, and began a conversation with Mark Roberts.
Harnessing his horse with his own hands, he took me through the town and township, and introduced me to the prominent Republicans.	He harnessed his horse with his own hands and then took me through the town and township introducing me to the prominent Republicans.

In the last sentence as originally written, the least important of the three facts spoken of, — the fact that "he harnessed his horse with his own hands," — is made as prominent as the fact that "he took me through the town," and much more prominent than the most important of the three, the fact of his "introducing me to the prominent Republicans."

I.	II.
Maddened by the cut he had received, Hero threw himself with a terrific growl on the buzzing saw, as if he meant to hug it.	The cut he received angered him and with a terrific growl Hero threw himself upon the buzzing saw, as if to hug it.
Driven almost to despair by the sale of her library, Romola started to leave Tito.	Romola was driven almost to despair by the sale of her library, and started to leave Tito.
Frightened at my novel-reading propensities, I resolved not to look into a novel for a year.	I was frightened at my novel-reading propensities and I resolved not to look into a novel for a year.[1]
Having succeeded in obtaining the living which Mr. Darcy's aunt, Lady Catherine, had offered him, the Rev. Mr. Collins was full of gratitude to his benefactress and admiration of her.	Mr. Collins had succeeded in obtaining the living which Mr. Darcy's aunt, Lady Catherine, had offered to her rector, and so the Rev. Mr. Collins was filled with gratitude to and admiration of his benefactress.

The weak construction with "and" is the most common form of a common fault, but it is not the only form.

I.	II.
Compelled by necessity, he allowed himself to be enrolled as a guardsman, — the very thing he had said he would not do.	He was enrolled as a guard, the very thing he said he would not do, but now necessity compelled him.

In this sentence as originally written "but" is misused, as "and" was in the preceding examples.

[1] See page 214.

I.	II.
As I was hurrying down School Street, an excited crowd attracted my attention.	I was hurrying down School Street when an excited crowd attracted my attention.

This sentence as originally written lays too much stress on the fact that "I was hurrying down School Street," and not enough on the more important fact mentioned in the second clause.

Dangling Participles. — Weak writers often misuse participial phrases.

I.	II.
Turning down the shawl, she disclosed a baby's face.	She turned the shawl down revealing a baby's face.

In this sentence as originally written, "revealing a baby's face" hangs loose in the sentence. "Revealing" is — to borrow an apt expression — a "dangling participle."

Other examples are —

I.	II.
The hero is a Scottish youth who has come to France to seek his fortune.	The hero is a Scottish youth, having come to France to seek his fortune.
On this land Elizabeth founded a town which she at first called Calumet, an Indian name, and afterwards Taunton.	On this land Elizabeth founded a town, calling it at first by the Indian name Calumet, and changing that name later to Taunton.

Active or **Passive.** — It is sometimes a question whether to put the principal verb of a sentence in the active or the passive voice.

I.	II.
Now one could see that change which the features of a wood undergo at the ingress of the winter months.	Now could be beheld that change which the features of a wood undergo at the ingress of the winter months.

I.	II.
This exhibition brought him before the public.	By this exhibition he was placed before the public.
The husband of the deceased and her two sons survive her.	The deceased is survived by her husband and two sons.
If the Corporation of Carlingford had not done all that they could have done to show their respect, they would have been sorry.	If anything more could have been done to show their respect which was not done, the corporation of Carlingford would have been sorry for it.

In these examples, the change from the passive to the active voice gives life to the sentence.

I.	II.
The newspapers will say that congratulations on your engagement are showering upon you.	The newspapers will say that congratulations on your engagement are being showered upon you.

"Showering" is more forcible than "being showered." Other examples are —

I.	II.
A fight is making against it.	There is a fight being made against it.
A great many new houses are building in Newtown at present.	A great many new houses are being built in Newtown just at present.
Accounts of what was going on kept coming in.	Accounts of what was being done kept coming in.

Passive forms like those given under II. have recently — perhaps within a century — come into common use. They have been stigmatized as bad English; but they are to be found in the works of good authors, and they are sometimes conducive to clearness. When, however, as in the examples given above, active forms can be used without

creating obscurity, they are preferable to passive forms because more forcible and less clumsy.

I am concerned to find myself obliged, at the opening of this Parliament, to acquaint you that a dangerous conspiracy has been for some time formed, and is still carrying on, against my person and government, in favour of a Popish pretender. — *From a Speech by* GEORGE III.

Tea was carrying round, and Mr. Weston, having said all that he wanted, soon took the opportunity of walking away. — JANE AUSTEN.

The sun . . . had passed his meridian by many hours, the service was performing in the choir, and a few persons entering by the door into that part of the Abbey Church which is so well known by the name of Poets' Corner, proceeded through the unseemly stockade which the chapter have erected, and took their seats. — LORD BEACONSFIELD.

> Now, as it happened, at his sister's house
> — Duchess herself — indeed the very spouse
> Of the king's uncle, — while the deed of gift
> Whereby our duke should cut his rights adrift
> Was drawing, getting ripe to sign and seal —
> What does the frozen heart but uncongeal
> And, shaming his transcendent kin and kith,
> Whom do the duke's eyes make acquaintance with?
>
> BROWNING.

"Carrying on," "carrying round," "performing," and "drawing," as used in these examples, though more forcible than "being carried on," etc., are now antiquated; but similar expressions — *e. g.*, "Money is coming in," "A flirtation is going on," "Tea is going round," "The book is still selling," "Violins were playing," "A very good business is doing now" — are still in good use.

I.	II.
I am now being tutored (or, working under a tutor) for my examinations.	I am tutoring now for my examinations.

In this sentence as originally written, "tutoring" is objectionable, not only because it is a piece of college slang, but also because it is ambiguous. The boy who says that he is "tutoring" is usually the boy who most needs to be tutored. "Being tutored," on the other hand, is clumsy.

SECTION III.

FORCE AS AFFECTED BY NUMBER OF WORDS

Too Many Words. — As has already been remarked, every word that does not help a reader to get at the meaning of a sentence hinders him by wasting his time and his strength. Wordiness is, then, indirectly an offence against clearness; but it is a still more serious offence against force. It weakens even more than it obscures. A style that is diffuse cannot have force.

I.	II.
On the other hand, we must admit his sanity.	But, on the other hand, we must admit his sanity.
The property remains intact.	The property remains intact and uninjured.
He was a bright, sober, manly little fellow, and a universal favorite (or, a favorite with us all.)	He was a bright, sober, manly little fellow and a universal favorite with us all.
We will hear him to the end (or, him out).	We will hear him out to the end.
We enjoy the story until we come to the sad *dénouement.*	We enjoy the story until we come to the sad denouement in the end.
To permit two words to retain the same meaning is a waste.	To permit two words to retain precisely the same signification is a waste that cannot be afforded.
The debate was not so unprofitable as such discussion generally is.	The debate was not so unprofitable as most of such discussion generally is.

I.

To-night nobody was there.

Meantime, the horses had arrived at the hotel.

A shudder passed over his face.

It is only a step from a sincere man to a boor.

A bee stung his arm.

A conversation between Anna and Benjamin made them lifelong friends.

Jessica, although a Jewess, believed in Christianity.

He will go through the world doing whatever lies at hand.

This is a strong book, even apart from its literary excellence.

Only two or three rooms were habitable, and these were very poorly furnished.

In some courses of study, examinations are, I think, a necessary evil.

It seems to me that the study which is most agreeable to the student will be most beneficial to his mind.

Had we read the short essay before writing the long one, we should have known better how to go to work on the long one.

II.

To-night there was nobody there.

In the meantime the horses had arrived at the hotel.

A sort of shudder passed over his face.

There is only the shortest sort of a step between a sincere man and a boor.

A bee stung him upon his arm.

A conversation which took place between Anna & Benjamin made them lifelong friends.

Jessica, although she was a Jewess, yet she believed in Christianity.

He will go through the world doing whatever lies at his hand to be done.

This is a strong book, even apart from whatever literary excellence it may possess.

There were but two or three rooms that were habitable and these were very poorly furnished.[1]

As for examinations I think in some courses they are a necessary evil.

It seems to me that no study can be so beneficial to the mind as the one which is the most agreeable to the student.

We did not, however, read the short essay before writing the long one; but had we done this I think we should have been wiser, as we should have known precisely how to go to work.

[1] See page 223.

I.

Boys who begin life by hiring other men to do their thinking might as well forego the expense of an education.

However dull an anecdote may be, it is sure to succeed if it has a good point.

No doubt Darcy's long silence upon that subject came from his pride.

Darcy's peculiar characteristic prevented him from appreciating Elizabeth's worth.

After some man — Darwin, for instance — (or, After some man like Darwin) has made a great discovery, it always turns out that other leading men of science were on the verge of finding the same truth.

The effort of explaining why Princeton did not score made me so slow in eating my breakfast [1] (or, kept me at my breakfast so long) that it was quite half-past nine when I rose from the table.

In my room last night, we discussed the question whether when Matthew Arnold called a class that he despised "average men" he misused the word "average."

II.

If boys start out in life by hiring other men to do their thinking for them, they might as well give up the expense of an education.

An anecdote may be as dull as you please and yet, if you have a good point to it, it is sure to succeed.

There can be no doubt that the reason for Darcy's long silence upon that subject came from his own pride.

Darcy was surrounded by his peculiar characteristic which prevented him from forming other than a poor estimate of Elizabeth's worth.

After some man like Darwin, for instance, has made a great discovery, it is always the case that many of the other leading scientists have been on the verge of finding the same truth, but without finding it.

The effort of explaining why Princeton did not score, so delayed the rapidity of my execution in regard to the breakfast [1] that it was fully half-past nine when I arose from the table.

In my room last night we discussed the question as to whether or no Matthew Arnold when he applied to a class of men that he looked on with contempt the name "average men" misused a good word of the English language.

[1] See pages 176–180.

I.	II.
Darcy has never in his life done anything without first carefully weighing it in his mind.	Darcy is a man, who has never in his life done anything, without previously having weighed it carefully in his own mind first.
Miss Austen begins the book by showing that Catherine, unlike the pattern heroine, is neither enchantingly beautiful, nor captivating, nor insipidly sentimental.	Miss Austen commences the book by showing how unlike the pattern heroine Catherine is, — that she is not so enchantingly beautiful, or captivating, nor insipidly sentimental, nor has she any of the characteristics of the ordinary heroine.
In New York I feel an overpowering sense of my insignificance; in Philadelphia I feel as if I owned the place.	In New York I feel a shocking, overpowering sense of my own utter littleness and insignificance. In Philadelphia I feel a patronizing sense of superiority as if I owned the place.

A glance at these examples will show what various forms redundancy takes, and how much is gained in space, as well as in force, by the excision of useless words. Of all the faults of weak writers, none is more common or more serious than the fault of redundancy. Of all the merits of strong writers, none is more conspicuous than the merit of making every word tell, — a merit which Daniel Webster, whose style is a model of force, secured, it is said, by striking out of his writings every syllable that could possibly be spared.

SECTION IV.

FORCE AS AFFECTED BY ORDER.

To secure force in a sentence, it is necessary not only to choose the strongest words and to be as concise as is consistent with clearness, but also to arrange words, phrases,

and clauses in the order which gives a commanding position to what is most important, and thus fixes the attention on the central idea.

How to Begin a Sentence. — Sometimes the beginning of a sentence is the commanding position, and is therefore the proper place for an important word or phrase.

I.	II.
This monster of large frame and bulk, fierce expression, and harsh voice, we almost see before us.	We seem almost to see before us this monster of large frame and bulk, fierce expression and harsh voice.[1]
In art, the end does not justify the means.	The end does not justify the means in art.

From the point of view of force, the best place for "This monster" and "In art" — the most important words in these sentences — is at the beginning.

I.	II.
Darcy's long silence on that subject came, no doubt, from his pride.	No doubt, Darcy's long silence upon that subject came from his pride.
Up to the present time, as I have said before, no harm has been done.	As I have said before, up to the present,[2] no harm has been done.
Seen from above, a lighted city would, I imagine, hardly seem a city.	I imagine that a lighted city, seen from above, would hardly seem a city.[3]

A parenthetical expression which is of distinctly secondary importance — *e. g.*, "no doubt," "as I have said before," "I imagine" — should not be put at the beginning of a sentence, but in the middle, where it will be least prominent.

[1] See page 228. [2] See page 36. [3] See page 223.

I.	II.
In the growing darkness, it is almost impossible to distinguish land from water.	It is almost impossible in the growing darkness to distinguish land from water.

"In the growing darkness" prepares the mind for the familiar effect of darkness.

Other examples are —

I.	II.
Like most of Wordsworth's poems, they enforce a distinct moral.	They contain like most of Wordsworth's poems a distinct moral.
Last night after I had gone to bed, a friend rushed into my room with the startling information that a line of would-be ticket-buyers had formed.	A friend came rushing to my room last night after I had retired, with the startling information that a line of would-be ticket-buyers had formed.
Both for impudence and for perfection as a political harangue, X's speech on "Protection" deserves special mention.	X's speech on "Protection" deserves especial mention, both for its impudence and for its perfection as a political speech.
With an indignant air, he turned towards her his handsome, regular face, splashed with water and crimsoned by his position.	He turned his handsome, regular face, crimsoned by his position and splashed by the water, towards her with an indignant air.

Clearness, as well as force, requires that an expression — whether parenthetical in form or not — should be placed at the beginning of a sentence when this position helps the reader to grasp the meaning of the sentence more quickly.

How to End a Sentence. — Usually the end of a sentence is the commanding position, and is therefore the proper place for an important word or phrase.

I.	II.
I listened readily to all unpleasant stories about him; and some of them, I am sorry to say, I repeated.	I listened readily to every unpleasant story about him, and, I am sorry to say, repeated some of them.
A man who expresses his opinion plainly when he is sure that his sincerity will hurt the feelings of some one, must be a brute.	A man must be a brute to speak his plain opinion, when he is sure that his sincerity will hurt the feelings of some one.

These sentences as originally written are so arranged as to call attention to "some of them" and "some one," words not especially worthy of attention. "Repeated" and "brute" — the most important words — are emphasized by being placed at the end of the sentence.

Other examples are —

I.	II.
The destruction not only of public but of private property was immense.	The destruction was immense not only of public but private property.
To most of those who have never tried to write a book the amount of labor required is incomprehensible.	The amount of labor which any one writing a book requires is incomprehensible to most people who have never tried to write one.
For a minute he gazed at it lovingly and tenderly.	He gazed lovingly and tenderly at it for a minute.

The last sentence as originally written sins against both clearness and force. "He gazed" at the beginning misleads, for it suggests a look that lasts longer than a minute; but even if this were not the case, the thought conveyed by the first part of the sentence would have to be remodelled by the reader when he came to the qualifying phrase at the end.

"For a minute" is a weak ending, for it calls attention to a comparatively unimportant fact. By putting "lovingly

and tenderly" at the end, we place the most emphatic words in the sentence in the most prominent position.

Other examples are —

I.

Until further[1] notice, this shop will be closed at six P. M.

To Eastern parents, the relations between young men and young women in the West seem shockingly loose.

So far as looks went, this particular Scotchman might just as well have been an Englishman.

So steep are the banks of the great river that along its whole length there is scarcely one site[2] for a dwelling.

Though his reception was anything but hearty, he was determined not to take offence.

With more time at their command than they have ever had before, they live for four years at their ease.

Under directions from a gentleman who had kindly paid his fare in advance, for he had no money, he was waiting for the next car to Somerville.

You will see how easy it is even for a writer who is well acquainted with his subject, but who does not pay sufficient attention to accuracy of grammar, to say the contrary of what he means.

II.

This shop will be closed at six P. M. until farther[1] notice.

The relations of young men to young women in the West seem shockingly loose to Eastern parents.

This particular Scotchman might have been an Englishman just as well, so far as looks went.

There is scarcely a situation[2] for a dwelling along the whole length of this great river since its abrupt banks render it impossible.

He was determined not to take offence at his reception, though it was anything but hearty.

They live at their ease for four years, with a greater disposal of time at their command than they have ever enjoyed before.

He had no money and was waiting for the next car to Somerville, through the directions of a gentleman who had kindly paid his fare for him in advance.

You will see how easy it is, even for a writer who is well acquainted with his subject, to say the contrary of what he means when he does not pay sufficient attention to accuracy of grammar.

[1] See page 134.

[2] See page 56.

In the last sentence as originally written, the relation between the clause beginning with "when" and the preceding words is not altogether clear; but the serious offence is that against force. "Say the contrary of what he means" are the words to be emphasized, and the best way to emphasize them is to put them at the end of the sentence.

I.	II.
With his broad sombrero, open shirt, fringed buckskin breeches, high-heeled boots, and heavy spurs, he was a picturesque young fellow.	He was a picturesque young fellow with his broad sombrero, open shirt, fringed buckskin breeches, high-heeled boots and heavy spurs.

The sentence given under I. is more forcible than that under II. because, before telling us that the young fellow is picturesque, it enumerates particulars which make us see that he is.

I.	II.
With the men at quarters and the mouths of the guns showing ominously at the portholes, the frigate now came tearing along as if she were alive herself and were[1] feeling the fever of the chase.	The frigate now came tearing along, as if she were alive herself, and was[1] feeling the fever of the chase, with the men at quarters, and the mouths of the guns showing ominously at the open portholes.

The sentence given under I. is more forcible than that under II. because, before showing us the vessel in motion, it tells how she looked.

I.	II.
Broad, white roads, shaded by rows of tall poplars, radiate in all directions.	Large, white roads radiate in all directions shaded by rows of tall poplars.

[1] See page 100.

The last sentence as originally written exemplifies a common fault. The phrase "shaded by rows of tall poplars" has the force of an adjective; but, instead of being put next to the noun with which it belongs, it is put after the predicate, like a postscript. So placed, it requires the reader to remodel the idea conveyed by the rest of the sentence.

I.	II.
Accompanied by the best wishes of the family, Dr. Primrose now started with the colt for the fair.	Dr. Primrose with the colt, now started for the fair, accompanied by the best wishes of the family.[1]

By placing the participial phrase at the beginning of the sentence, we enable the reader to understand at the outset the circumstances under which Dr. Primrose starts for the fair.

I.	II.
Wondering how to word my explanation, I hesitated.	I hesitated, wondering how to word my explanation.

The practice of tacking a participial phrase[2] to the end of a sentence is a prolific source of weakness. Sometimes, as in this example, it goes against the order of time, and puts effect before cause.

Other examples are —

I.	II.
Disgusted with each other's opinions, we parted.	We parted disgusted with each other's opinions.
Waving his short sword, Edwin sprang across the table.	Edwin sprang across the table, waving his short sword.
From that time the new town grew in population and area, and prospered.	From that time the new town prospered growing in population and area.

[1] See page 227.

[2] See page 235.

I.	II.
She used to produce large supplies of brick, and was then one of the foremost towns of the State.	She used to be one of the foremost towns of the state producing large supplies of brick.

Antithesis. — Force may sometimes be gained by so framing a sentence as to emphasize the contrast between two opposing ideas.

I.	II.
Walking I have always enjoyed, but this walk, either because it was my first ramble this spring, or because the woods were especially beautiful, gave me unusual pleasure.	I have always enjoyed walking, but either because this was my first ramble this spring, or because of the special beauty of the woods, I enjoyed this walk especially.

From the point of view of force, this example is valuable, because it shows how much may be gained by a slight change in arrangement. The important words in the sentence are "walking" and "this walk." In the sentence under II. they are hidden by other words; in that under I. they are prominent, and are so placed as to bring out the contrast between them. Words thus placed in opposition to each other are said to be in ANTITHESIS.

Another example is —

I.	II.
In the most trying circumstances, any one could concentrate his attention on "The Heart of Mid-Lothian;" but nothing less than a college examination would make one read "Mansfield Park."	Any one could concentrate their attention on the "Heart of Midlothian" under the most trying circumstances, but as for "Mansfield Park" — a college examination paper to pass would be the least that would be needed to make one read it.

The best way of learning how to apply the principle of antithesis effectively is to study this form of expression in good authors. For example, —

You began with betraying the people: you conclude with betraying the king. — JUNIUS.

New things are made familiar, and familiar things are made new. — SAMUEL JOHNSON.

Lord Byron's verse glows like a flame, consuming everything in its way; Sir Walter Scott's glides like a river, — clear, gentle, harmless. — HAZLITT.

Those are disjointed stones; these are an elaborate and magnificent structure. Those are raw material in its earliest stage; these are co-ordinated, and in co-ordination modified by the hand of a master. — WILLIAM EWART GLADSTONE.

I never could understand why any one should be ashamed to confess his knowledge of what he does know, or his ignorance of what he does not know. — E. A. FREEMAN.

There is no place where the young are more gladly conscious of their youth, or the old better contented with their age. — R. L. STEVENSON.

Climax. — Force may often be gained by so framing a sentence that it moves from the less to the more important.

I.	II.
Evidently, the painting is not a landscape with a tree in it, but this particular tree in a landscape.	The painting is evidently this particular tree in a landscape, not a landscape with a tree in it.

One fault in this sentence as originally written is the sin against clearness caused by putting "evidently" — which is meant to qualify both clauses — in a place where it seems to qualify the first clause only.

A more serious fault is the sin against force caused by telling what the painting is — the more interesting and important fact — before telling what it is not. The order which moves from a negative to a positive assertion is the forcible order.

Other examples are —

I.	II.
That event would usher in, not a lull, but a crisis, a series of crises.	That event would usher in a crisis, a series of crises, and certainly not a lull.
It requires, not the construction of new apparatus, but only an adjustment of wheels.	It requires only an adjustment of wheels and not the construction of new apparatus.
The room was furnished in a quiet, sombre way.	The room was furnished in a sombre, quiet way.

After the reader learns that the room is "sombre," he does not need to be told that it is "quiet;" for "sombre" implies that, and more. "Quiet, sombre," is, therefore, the order prescribed by force.

I.	II.
He showed much emotion, and at last lost control of himself.	He lost control of himself and showed much emotion.

When a reader learns that a man has "lost control of himself," he does not need to be told that he has shown "much emotion."

I.	II.
Hazlitt's essays should be valued, not as steady instruction, but as suggestive points of departure; not as a study lamp, but as brilliant flashes of light.	Hazlitt's essays should be valued as brilliant flashes of light, not as a study lamp; as suggestive points of departure, not as steady instruction.

The last sentence as originally written is weak in two ways. It puts the more important fact before the less important, and the figurative expression before the literal. The forcible order is that which moves from the less to the more important, and from the words which convey the writer's meaning to those which illustrate or enforce it. Sentences arranged in this manner (like the rounds of a ladder when set up) are said to make a CLIMAX.

Other examples are —

I.	II.
Each leaf stood away from its neighbor, as in a conventional design; each was arranged in the order in which it might have been left by some too particular old maid.	Each leaf was arranged in the order that some too particular old maid might have left it; each stood away from its neighbor as in a conventional design.
When he says that he would make any sacrifice to secure Lucie's happiness, we feel that he is sincere; and when Lucie weeps over this wreck of a noble man, we do not see the printed page so distinctly as we might.	When Lucie weeps over this wreck of a noble man we do not see the printed page as distinctly as we might and when he says that he would make any sacrifice to secure her happiness we feel that he means it.
To relieve the sadness of the scene no sign of life appeared; all was deserted, desolate, dead.	All seemed deserted, dead, and desolate, no sign of life appeared to relieve the sadness of the scene.

The best way to learn how to apply with effect the principle of the climax is to study it in the works of good authors. For example, —

A woman's whole life is a history of the affections. The heart is her world; it is there her ambition strives for empire — it is there her avarice seeks for hidden treasures. She sends forth her sympathies on adventure; she embarks her whole soul in the traffic of affection; and if shipwrecked, her case is hopeless — for it is a bankruptcy of the heart. — WASHINGTON IRVING.

Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told, and his very monument becomes a ruin. — WASHINGTON IRVING.

He was made Secretary of the Treasury; and how he fulfilled the duties of such a place at such a time, the whole country perceived with delight, and the whole world saw with admiration. He smote the rock of the national resources, and abundant streams of revenue gushed forth. He touched the dead corpse of the Public Credit,

and it sprung upon its feet. The fabled birth of Minerva from the brain of Jove was hardly more sudden or more perfect than the financial system of the United States, as it burst forth from the conceptions of Alexander Hamilton. — DANIEL WEBSTER.

It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say that most touching and pathetic scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled thoughts; extending forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture and ecstasy, in blessing his vision with the sight of the unknown world. — DANIEL WEBSTER.

Close upon this series of triumphs came a series of disasters, such as would have blighted the fame and broken the heart of almost any other commander. Yet Frederic, in the midst of his calamities, was still an object of admiration to his subjects, his allies, and his enemies. Overwhelmed by adversity, sick of life, he still maintained the contest, greater in defeat, in flight, and in what seemed hopeless ruin, than on the fields of his proudest victories. — T. B. MACAULAY.

The last passage presents an excellent example of climax combined with antithesis.

In the CHOICE, *in the* NUMBER, *and in the* ORDER *of words in a sentence, aim at* FORCE.

Chapter V.

EASE

SECTION I.

IMPORTANCE OF EASE

NEXT in importance to clearness and force comes that quality, or assemblage of qualities, which forbids harsh, awkward, or coarse expressions, and which makes a sentence easy and agreeable reading. This quality has been called by different names: *e. g.*, beauty, music, harmony, euphony, smoothness, grace, elegance, and ease. Of these terms, no one of which covers the whole ground, ease is, perhaps, the best for our purpose; for it implies the absence of everything that might increase the difficulty of communication between writer and reader. In this sense, it is within the reach of any one who will take pains to strike out of his composition every word that jars on the ear or the taste, and to remodel every sentence that says awkwardly what may be said with smoothness, if not with grace.

From most of us, the attainment of ease in this limited sense is all that can reasonably be expected; but there is another and a higher sense in which ease belongs to the masters of expression. When we say that Goldsmith, Irving, and Cardinal Newman are noted for ease, we mean that they are noted not only for the absence of everything that would interfere with the reader's comfort, but also for the presence of qualities that contribute to his pleasure: we mean very much what we mean when we say of an agreeable woman that her manner is distinguished by ease. Their writings, like her demeanor, have that nameless

grace which is as difficult to define as the fragrance of a flower. In this highest sense, ease of expression is, indeed, the flower of character.

SECTION II.

EASE AS AFFECTED BY CHOICE OF WORDS

Uneuphonious Words or **Phrases.** — Some expressions that are freely used by writers whose primary object is to make their meaning clear, or to force it upon the attention, are avoided by those who take especial pains not to offend a fastidious taste.

Of one class of these expressions — those avoided by authors who dislike to "call a spade a spade" — enough has already been said.[1]

I.	II.
Nature has forceps far more terrible.	Nature has far terribler forceps.
I reckon him the most remarkable Pontiff that has darkened God's daylight.	I reckon him the remarkablest Pontiff that has darkened God's daylight.
She is the most foolish, most unmusical of fowls that fly.	She is the foolishest, unmusicalest of fowls that fly.

"Terribler," "remarkablest," "foolishest," "unmusicalest" are used by Carlyle, whose writings are characterized by force, but not by elegance or ease.

I.	II.
The whole was rudely but not meanly lighted.	The whole was rudely but not niggardly lighted.
Darcy eagerly approached her, and behaved in so gentlemanly a manner that she began to forget all her former repugnance to him.	Darcy eagerly approached her, and behaved so gentlemanly that she began to forget all her former repugnance for him.

[1] See page 176.

In these sentences as originally written, the disagreeable effect of "niggardly" and "gentlemanly" is partly owing to the fact that they are adjectives unexpectedly used as adverbs; but the corresponding adverbial forms "niggardlily" and "gentlemanlily" would be intolerable. So would "lovelily," "manlily," "masterlily," "statelily," "timelily," "womanlily," and the like.

I.	II.
The significance of this will be better understood when it is known that the present writer met the good doctor at his hotel.	The significance of this will be the better understood when it is learned that the writer hereof met the good doctor at his hotel.
The foregoing is all that El Paso and the Christian people of that city are entitled to, in answer to what I have quoted above.	The foregoing is all that El Paso and the Christian people of that city are entitled to in answer to what I have hereinbefore quoted.
Several of the poems in it were the joint work of the authors.	Several of the poems therein contained were the joint work of the authors.
No large body of men looks in that direction (or, there) for healing.	No large body of men look thitherward for healing.

"Hereof," "hereinbefore," "therein," and "thitherward" belong to a class of words which should, as a rule, be confined to legal documents. In ordinary prose, they are fatal to ease.

Repeated Sounds. — The repetition of a sound may be disagreeable.

I.	II.
He is rather corpulent.	He suffers from a tendency to corpulency.

In this sentence as originally written, the repetition of "-ency" grates on the ear.

I.	II.
The streets are paved with an extraordinary want of regularity.	The streets are extraordinarily irregularly paved.
The streets are very irregularly paved.	
One is as pathetically ridiculous as the other.	They are equally pathetically ridiculous.
Though simple, and to all appearance naturally arranged, the words are full of melody.	The words, though simple, and apparently naturally arranged, are full of melody.
They worked with equal assiduity.	They worked equally assiduously.
Usually, though not always, fine minds are fitly clothed.	Certainly fine minds are usually fitly clothed though not always.
I think about this usually without the least success.	I think about this usually entirely unsuccessfully.
Fully and impartially to report what is done is the duty of the press; it is no less clearly its duty not to try the accused.	To fully and impartially report[1] what is done is the duty of the press; it is equally clearly its duty not to try the accused.

A writer should be careful not to put two or more adverbs in "-ly" close together.

I.	II.
Ghostly Regulars hurried staggering past.	Ghostly Regulars seemed hurrying staggering past.
To-night we were to aid in humbugging those who were still unsuspicious.	We were to-night to aid in humbugging those who were still unsuspecting.
He was constantly planning and revising schemes for the extension of his business.	He was constantly planning and revising schemes for enlarging his business.
One reads on with the feeling that no prose could be easier reading.	One reads on with no feeling of anything being capable of having been easier reading in prose.

[1] See page 136.

I.	II.
As the Senatorial question approaches solution, it becomes more puzzling than ever. Representatives are very reticent in the expression of their views, and the situation is rendered more complex by the fact that so many new elements are brought into notice.	As the Senatorial question approaches solution, it is becoming more puzzling than ever. Representatives are very reticent in expressing their views and the situation is becoming more complex owing to so many new elements being brought into notice.
If we constantly remember how many branches there are to the subject, we shall find it interesting.	Constantly remembering the broad branching of the subject must make it interesting.

A writer should be careful not to let words in "-ing" come into his sentences too often.

Repeated Words. — The repetition of a word is desirable whenever it makes a sentence clearer or more forcible; but euphony forbids unnecessary repetition.

I.	II.
John tried to milk one cross cow, while the men were milking the other cows.	John tried to milk one cross cow while the men were at work on the other animals.

In this example, force, as well as ease, is promoted by the repetition of "milk" and "cow."

Other examples are —

I.	II.
The modern rule of reason is replaced by the ancient rule of force.	The modern rule of reason is replaced by the ancient *régime* of force.
What is true of New York is also true of Boston.	What is true of New York is likewise to be found in Boston.

I.	II.
I have spoken of the Blue Hills alone, not because they afford Boston the only opportunity for a park south of the city, but because they are, it seems to me, of supreme importance.	I have spoken of the Blue Hills alone, not that they afford Boston the only opportunity south of the city for a park, but because they are, it seems to me, of supreme importance.
Before the mason had time to ask what was the pleasure of this strange visitor, the visitor asked if he would do a job for him.	Before the mason had time to ask what was the pleasure of this strange visitor, this one asked him if he would do a job for him.

The substitution of "the visitor" for "this one" renders the last sentence easier to understand as well as easier to read.

Other examples are —

I.	II.
They are obliged to devote a great part of their time to an uncongenial study, to the neglect of the study which they would take pleasure in pursuiug.	They are obliged to devote a great part of their time to an uncongenial study to the neglect of the one which they would take pleasure in pursuing.
It is an attempt to show, not that his virtues outweighed his faults, but that his faults grew out of his education.	It is an attempt to show not that his virtues outweighed his faults but that the latter were the consequences of education.

In the foregoing examples, ease is promoted by the repetition of a word.

I.	II.
He challenges any one to meet him, "man to man."	He challenges any man to meet him "man to man."

In the last sentence as originally written, the unnecessary repetition of "man" jars on the ear.

Other examples are —

I.

I, for one, hope that electric lights will be among our modern improvements.

Climbing up the rocky bank, I stretched myself on the ground, which was warm with the sun now shining brightly upon it.

If the vocation[1] of preaching had not been invented before, it must have been hit upon to give Spurgeon a place.

Darcy's love was rekindled by seeing her again, and he decided to propose.

His attention had at first been attracted to Miss Bennet by her marked aversion to him, then he became interested in her, and then fell in love.

Though she loves the opera, she finds Wagner "rather stupid;" but if she sees that you enjoy him, she admires your taste.

The fact impressed my childish fancy very much, — fascinated it, indeed.

II.

I hope for one that electric lights will be one of the modern improvements.

I climbed up the rocky bank, stretched myself upon the ground which was warm with the sun which now shone bright.

If the avocation[1] of a preacher had not been invented before, it would have to have been hit upon to fit Spurgeon.

Darcy's love was again aroused by seeing her again and he decided to propose.

Miss Bennet first attracted his attention first by her marked aversion for him and he was first interested then in love.

She loves the opera but finds Wagner "rather stupid" but if she finds you enjoy his works she admires your taste.

The fact impressed my childish fancy very much; in fact fascinated it.

In the last sentence as originally written, the repetition of "fact" is objectionable not only because of the sound, but also because "fact" is used in two senses.

Other examples are —

I.

I don't think the young ladies particularly bold; but we might imagine so if we believed a story told by one of them.

II.

I don't think the young ladies are particularly bold, but one might imagine so if one believed a story told by one of them.[2]

[1] See page 54.

[2] See page 213.

I.	II.
His words sound not like those of his characters only, but like those of a man who is himself condemning the habit.[1]	His words sound like those of a man who really did not like the habit, not like those of his characters only.[1]
This help Kipling refuses, giving us only enough to arouse our curiosity in his characters, without showing them to us as living beings.	This help Kipling refuses to us, giving us only enough to arouse our curiosity in his characters, without showing them to us as living characters.
Every one was drowned except Gulliver, who swam until his strength gave out and he was on the point of drowning.	Every one was drowned except Gulliver, who swam about until his strength gave out, and he was about to drown.
There can be no objection to the process that raises the low, and thus destroys the individuality of the baser man; for of that we are well rid.	It is not that process that raises the low that can be objected to; for that but destroys the individuality of the baser man and we are well rid of such a characteristic.

In the foregoing examples, ease is injured by the repetition of a word.

Easy or **Clumsy Construction.** — Of two forms of expression that mean the same thing, one may be less clumsy or harsh than the other.

I.	II.
He should beware of asking how it happened.	He should beware not to ask how it happened.
They did not suspect that they were inflicting a wound.	They were unsuspicious of being inflicting a wound.
In reading Carlyle, the first thing that strikes the mind is that his style is rugged.	The first idea that strikes the mind in reading Carlyle concerns itself with the ruggedness of his style.
We are so tired of plays without ethical motive that we have taken to ethical homilies which are dramatic in nothing but form.	Because we were tired of plays without ethical motives, we have taken up ethical homilies having only the form of drama.

[1] See page 249.

I.

As his thoughts wandered to Silas Marner, he imagined the wealth which that most humble person must have accumulated in fifteen years of hard toil.

A young Scottish nobleman who happened to be near saw the man hanging there and cut him down.

"Is criticism a lost art?" is a question often put by the student who compares the critical writings of to-day with those of one or two centuries ago.

II.

As his thoughts wandered to that[1] most humble person, there associated itself in his mind the wealth that Silas Marner[1] must have accumulated in fifteen years of hard toil.

A young Scottish nobleman happened to be near and seeing the man hanging cut him down.

"Is criticism a lost art?" is a question often asked by the student comparing the critical writings of to-day with the criticisms of one or two centuries ago.

From the point of view of correctness, of clearness, and of force, as well as from that of ease, "dangling participles,"[2] as illustrated by the last example, are objectionable.

I.

Among the defects of Browning commonly insisted upon is his obscurity.

A visit from the east wind, so much dreaded at times, would have been welcome.

They were walking on real pavements in front of shops with windows of plate glass.

Among them was the skeleton of Manon's lover, for whom she had lately wept but whom she was now fast forgetting.

II.

Among the commonly insisted upon defects of Browning is his obscurity.

A visit from the at times dreaded east wind would have been welcome.

They were walking upon real pavements in front of plate-glass-windowed shops.

Among them was the skeleton of Manon's late wept and now being fast forgotten lover.

These sentences as originally written exemplify the common fault of putting a long adjective phrase before, instead of after, the noun which it qualifies.

[1] See page 226.

[2] See page 235.

SECTION III.

EASE AS AFFECTED BY NUMBER OF WORDS

Sentences may be deficient in ease because they contain too few words, or because they contain too many.

Too few Words. — The omission of words that are needed to make a sentence clear or smooth is a sin against ease.

I.	II.
These grounds, as no one can refuse to acknowledge, are sound.	These grounds no one can refuse to acknowledge sound.
The man that really was in Darcy and constituted his true character, the man that despised his own pride and chafed at the restraint of society, came out in his courtship of Elizabeth Bennet.	The man that really was in Darcy and his true character which despised his pride and chafed at the restraint of society was displayed in his courtship of Elizabeth Bennet.
The reason why animals are the best characters for a fable is that we have no preconceived ideas about their actions.	The reason of animals being the best personages for a fable is that they suggest no prejudice.
He who was both the player on the instrument and its inventor was forgotten in his work.	The performer on and author of the instrument was forgotten in his work.
So long as farmers do not have as good opportunities to gain a living as those which their fellow-countrymen enjoy, government will not be successful.	Government will not be successful so long as farmers are not allowed an equal opportunity to gain a living with their fellows.

In each of these examples, both clearness and ease are promoted by using more words than are used in the sentence as originally written.

Too many Words. — For obvious reasons, a writer who aims chiefly at ease need not be so concise as one who aims at force; but every writer should beware of redundancy.

I.	II.
He was forty years of age (or, years old).	He was a man of forty years of age.
"Gagging" means the actor's addition to the author's lines of words that have a local application (or, of local hits).	Gagging is the addition by the actor to the lines provided by the author of remarks of his own, usually with a local application.
No other writer embodies so many characteristics of the age of Elizabeth as Ben Jonson.	No one writer unites in himself so many of the characteristics of the age of Elizabeth as does Ben Jonson.
In the whole affair, there had doubtless been much that had put it outside the pale of things subject to ordinary judgment.	There had doubtless been much in the whole affair which had placed it outside the pale of things which are subject to the ordinary judgment of men.
The verdict was favorable to a point beyond my experience.	The almost universal verdict was favorable, to a degree that I have never known it.
The grossness of the past has given place to the purity of our nineteenth century poets.	The grossness of the past has vanished to be replaced by the purity of our nineteenth century poets.
The quaint sayings of many of George Eliot's characters could have been imagined by no one but George Eliot.	The quaint sayings that many of her[1] characters have, could not have been thought by any one else than George Eliot.[1]
Thackeray certainly admires Swift; but when he asks himself whether he should have liked Swift as a friend, his answer is, "Decidedly not."	Thackeray certainly admires Swift; but when it comes as to whether he would have liked to have had Swift for a friend, he says most decidedly not.
His mere presence puts every one in high spirits.	He has the happy gift that to put every one in high spirits he has only to be present.

In each of these examples, both force and ease are promoted by using fewer words than are used in the sentence as originally written.

[1] See page 226.

SECTION IV.

EASE AS AFFECTED BY ORDER

From the point of view of ease, it is especially important so to construct a sentence as to give the reader as little trouble as possible in getting from word to word and from clause to clause.

Position of Words. — The misplacing of one word sometimes interferes with the reader's ease.

I.	II.
Anne, must it not? Anne, must it not be our Mr. Elliot? Pray, sir, did you not hear?	Anne, must not it? Anne, must it not be our Mr. Elliot? Pray, sir, did not you hear?
Is it not the same with other professions?	Is not it the same with other professions?

Nowadays it is more natural to write "Must it not?" "Did you not?" "Is it not?" than "Must not it?" "Did not you?" "Is not it?" but the latter order was preferred in the days of Miss Austen, from one of whose novels the sentences under II. are taken. Sounds that are agreeable to one generation may be disagreeable to another.

I.	II.
A woman who had refused him was still as fair as when she declined to leave the world for him, — fairer, indeed.	A woman who had refused him was still as fair as, more beautiful in fact than, when she declined to leave the world for him.
The blow had come, and it struck him now as hard as if it had not been expected, — almost harder.	The blow had come, and it struck him now as hard as, almost harder than, if it had not been expected.

In these sentences as originally written, the stress thrown on the unimportant words "as" and "than" is offensive to the ear.

I.	II.
The Rev. Mr. Collins was filled with gratitude to his benefactress and admiration of her.	The Rev. Mr. Collins was filled with gratitude to and admiration of his benefactress.[1]

In this sentence as originally written, a disagreeable emphasis is thrown on "to" and "of," the least important words in the sentence.

Other examples are —

I.	II.
I wish to be much more with my children, and to work much more for them.	I wish to be much more with, and to work much more for, my children.
Weakness produced by insufficient food was, no doubt, the chief cause of their death on their arrival, or very soon afterward.	The weakness produced by the insufficient food has no doubt been the chief cause of their death on, or very soon after, their arrival.
All have come (just as Philadelphia bricks come) from a distinctly superior sort of clay, and are in the process of returning to it.	All have come from (even as Philadelphia bricks come from), and are in the process of returning to, a distinctly superior sort of clay.

By emphasizing insignificant words, a writer sins not only against ease, but also against force; for he lays stress on what is least important. When, however, a preposition, or some other little word, is really emphatic, it should be emphasized: *e. g.*, "He could not help laughing, partly at, and partly with, his countryman."

Position of **Phrases** and **Clauses.** — Phrases and clauses are often so placed as to interfere with the reader's ease.

I.	II.
This affords to the other colleges just grounds for indignation.	This affords just grounds to the other colleges for indignation.
To the other colleges this affords just grounds for indignation.	

[1] See page 234.

I.	II.
Most of Washington's portraits have to me (or, To me most of, etc.) a mask-like appearance.	The majority of Washington's portraits to me have a mask-like appearance.

In these sentences as originally written, "to the other colleges" and "to me" are so placed as to jar on the ear. If the writer does not mean to emphasize these expressions, they should come after "affords" and "have;" if he does mean to emphasize them, they should come at the beginning.

I.	II.
Perhaps their education taught them something, — something valuable, if you will, — but one thing it did not do.	Their education taught them perhaps something — if you will something valuable — but one thing it did not do.

In this sentence as originally written, "if you will" is so placed as to separate words that are in apposition. Another fault is in the misplacing of "perhaps."

I.	II.
To this exposure Culbert attributes the affection of the lungs from which she is suffering.	Culbert to this exposure attributes the affection of the lungs from which she is suffering.
In this state of affairs, Francis vacillated between the two parties.	Francis, in this state of affairs, vacillated between the two parties.
In spite of great resistance from the Parliament, this concordat was at length ratified.	This concordat, in spite of great resistance from the Parliament, was at length ratified.
Although a Jewess, Jessica believed in Christianity.	Jessica, although a Jewess, believed in Christianity.[1]

In these sentences as originally written, the words which stand between subject and verb clog the flow of thought and interfere with the reader's ease.

[1] See page 239.

I.

The doctor's house, which had been the most hospitable house in Carlingford, would, of course, be shut up.

Of all women who have undertaken to write poetry, she is by far the best.

By their support of prohibition, the Republicans have retained thousands of voters who would otherwise have left the party long ago.

II.

The doctor's house would, of course, be shut up, which had been the most hospitable house in Carlingford.

Of all women she is by far the best that ever took upon them the task of writing poetry.

The Republicans have gained thousands of voters by their support of prohibition who would long ago have left the party had it not taken this start.

These sentences as originally written are so framed as to put the emphatic words in an obscure place, and to separate the relative clause from the noun with which it belongs. The first fault is a sin against force; the second is a sin against ease.

Sentence-endings. — Some teachers and some text-books maintain that a sentence should never end with a preposition or other insignificant word.

The remark attributed to a college professor, "A preposition is a bad word to end a sentence with," whether authentic or not, is instructive. If the professor's practice had squared with his theory, he would have said, "A preposition is a bad word with which to end a sentence;" but his instinct for language was stronger than his doctrine. His practical refutation of his own theory shows how dangerous it is to base a rule upon one's notion of what good use should be, rather than upon what it is.

From the point of view of ease, the professor's remark as it slipped from his lips is certainly better than the form it would have taken had his sentence been framed in ac-

cordance with his theory. That the theory is inconsistent with the practice of many good authors might easily be shown by pages of citations. A few instances must suffice.

> Oh, beware, my lord, of jealousy!
> It is the green-eyed monster which doth mock
> The meat it feeds on.
>
> SHAKSPERE.

> Thou art all the comfort
> The gods will diet me with.
>
> SHAKSPERE.

For the same reason, idiots are still in request in most of the courts of Germany, where there is not a prince of any great magnificence, who has not two or three . . . fools in his retinue, whom the rest of the courtiers are always breaking their jests upon. — ADDISON.

"I am heartily sorry, sir, I ever deceived you, or indeed any man; for you see," continued he, showing his shackles, "what my tricks have brought me to." — GOLDSMITH.

This proposal, which she could not avoid considering as perfectly just, was readily agreed to. — GOLDSMITH.

"There is hardly any personal defect," replied Anne, "which an agreeable manner might not gradually reconcile one to." — JANE AUSTEN.

What part of Bath do you think they will settle in? — JANE AUSTEN.

I am struck, almost into silence, at my own pert little protestant mind, which never thought for a moment of asking what the church had been built for. — RUSKIN.

They wanted to make a fire, but there were no matches to light it with.

It seemed a pity that in a land full of turkeys the Fishes could n't have just one to make merry with.

The last two sentences come from a book written for children. In the best of such books, sentences ending with prepositions are of frequent occurrence.

I.	II.
That is the book which I have taken a fancy to.	That is the book to which I have taken a fancy.
That is all I ask for.	That is all for which I ask.
What are you thinking of?	Of what are you thinking?
What are you driving at?	At what are you driving?

The sentences given under I. are more idiomatic and more agreeable to the ear than those given under II.

In the CHOICE, *in the* NUMBER, *and in the* ORDER *of words in a sentence, study the reader's* EASE.

Chapter VI.

UNITY

SECTION I.

IMPORTANCE OF UNITY

A WELL-CONSTRUCTED sentence contains one and but one leading thought, and presents it from one and but one point of view. Being free from heterogeneous matter, it does not confuse; being complete in itself, it is easily grasped. Words ceasing to be individual words merge their separate existence in the life of the sentence, and the reader, instead of toiling from word to word, takes in the whole thought at a glance.

The importance of unity can hardly be over-estimated. Other qualities are useful to a writer; but without this he can never achieve the highest success. With it, he will certainly be clear, and he may be effective.

Unity in expression grows out of unity in thought. A writer who is in the habit of keeping together in his mind things which belong together is more likely to form his sentences on a similar principle than one whose mind is a scene of confusion. He, then, who would secure unity in his language must have it in his thought.

SECTION II.

UNITY IN POINT OF FORM

A sentence that contains but one leading thought, and is therefore a unit in substance, may be so arranged that it seems to contain more than one leading thought, and is therefore not a unit in form.

Change in Point of View. — Sometimes a sentence lacks unity of form because it is so arranged as to force, or seem to force, the reader to change his point of view.

I.

Darcy, without the slightest doubt that his great wealth was an inducement to marriage which no young lady would resist, approached Miss Bennet as if he were making [1] a great sacrifice.

II.

Without the slightest doubt but that he would be accepted, and that his great wealth would be an inducement which no young lady would refuse, Darcy approached Miss Bennet as if a great sacrifice was being [1] made upon his part.

This sentence as originally written suffers not only from redundancy, weakness, and clumsiness, but also from lack of unity caused by a change of construction in the "as if" clause. Up to this point, the writer, by making Darcy the principal subject, has kept him before the reader's mind; but when, after mentioning Miss Bennet, he begins to speak of a "sacrifice," it is not at first clear by whom it is to be made. When the reader gets to "his," he finds out that Darcy is to make the sacrifice; but the momentary perplexity destroys the unity of impression which a writer should produce.

Other examples are —

I.

Allston, though generally thought of as a painter only, was a man of more than one gift.

As I came home by Holmes Field, I was struck by the view of the field in the darkness.

II.

Although we generally think of Allston only as a painter, he was a man of more than one gift.

As I came home by Holmes Field, the view of the field in the darkness struck me.

[1] See page 235.

Other Forms of Incoherence. — A change in the point of view is a serious sin against unity of form; but it is not the only one.

I.	II.
Rosalind carries out her part to the very end, — to the scene in which she declares that she has love "for no woman."	Rosalind carries out her part to the very end making her apparent refusal as to marrying in her reply, "And I no woman."

In the last example, by beginning the second clause with "to the scene," we carry on and explain the idea of the first clause.[1] In the sentence as originally written, the connection between what precedes and what follows "end" is far from clear.

I.	II.
Salmon and trout abound, — a fact duly appreciated by several of our party.	Salmon and trout abound and this fact was duly appreciated by several of our party.

In this example, by omitting "and," and by putting "a fact" in apposition with the clause "salmon and trout abound," we show that "a fact" sums up this clause.

I.	II.
Going nearer, he was astonished to find that the ghost of his father-in-law was restlessly wandering up and down.	He went nearer and was astonished to find that the ghost of his father-in-law was restlessly wandering up and down.

In this example, the principal idea is expressed by "was astonished to find," etc. "He went nearer" is subordinate in thought, but not in form; "going nearer" is subordinate in both thought and form. A sentence in which a subordinate idea is treated as if it were on the same level of importance with the leading idea is deficient in clearness and force, as well as in unity.[2]

[1] See page 214.

[2] See page 232.

Other examples are —

I.

The plan of explaining an elaborate sentence by a diagram that looks like a railway map or a genealogical tree seems to me more ingenious than useful.

It is amusing to see that[1] the proverb, "Monkeys imitate their masters," is, as some very recent events go to show, often exemplified in life.

A young lady who entered cheerfully and took a seat in front of me, fainted within less than half an hour in consequence of the excessive heat.

When Orlando, driven from home by the cruelty of his brother, and Rosalind, disguised as a boy and unknown to her fond lover, meet by accident, Orlando admits that he has cut the name of Rosalind in the bark of the trees, and that he is the author of the verses hanging upon their boughs.

When Mrs. Bennet, disgusted with her daughter, called her a wilful girl, Mr. Collins showed that he was not without sense by observing that if she were such, he doubted whether she would make a suitable wife for a man in his position.

II.

An elaborate sentence when expressed by a diagram presents an appearance suggestive of a railway map or a genealogical tree and the system seems to me more ingenious than useful.

It is amusing to see how[1] the proverb that "Monkeys imitate their masters" is often exemplified in life and some very recent events form a case in point.

A young lady entered cheerfully and took a seat in front of me; but within less than half an hour she fainted in consequence of the excessive heat.

Orlando, driven from home by the cruelty of his brother and Rosalind disguised as a boy and unknown to her fond lover meet by accident and Orlando acknowledges the authorship[2] of the verses hung upon the boughs and that[2] he has cut the name of Rosalind upon the bark of the trees.

Mrs. Bennet was disgusted with her daughter and called her a wilful girl who wanted to have her own way, to which Mr. Collins showed that he did have some sense, by observing that, in that case, he did not know as she would make a suitable wife for a man in his position.

[1] See page 154.

[2] See page 206.

I.

The author, who is very seldom serious in anything he says, more than half intended his theme as a jest.

As he left the stage, he remarked, "You don't know what you have missed."

As I had been cooped up in the house all the morning, I started in the middle of the afternoon for a walk.

II.

The author more than half intended his theme as a jest, and is very seldom serious in anything he says.

He retired from the stage and remarked, "You don't know what you have missed."

I had been cooped up in the house all the morning and so started out in the middle of the afternoon for a walk.

In these sentences as originally written, the use of "and" to connect clauses of unequal importance is an offence against both force [1] and unity.

I.

This problem I have tried to solve; but it is one thing to explain, another thing to suggest a remedy.

II.

This question I have tried to solve, but it is one thing to explain, but it is another thing to suggest a remedy.

It is not easy for a reader of this sentence as originally written to get hold of its meaning as a whole. By removing the second "but," we make the sentence a unit.

I.

For Swift's action in leaving his first charge in the church no motives but mercenary ones can be found.

II.

When Swift left his first charge in the church one can see no other than mercenary motives which should influence him to do so.

In this sentence as originally written, "when" leads a reader to expect information about what Swift did at the time of leaving his first church, or where he went afterward, not about his motives in leaving. Unity requires that the first word in a sentence should give a correct notion of what is to follow, or at least that it should not give an incorrect one.

[1] See pages 232–234.

I.

Darcy could not but notice that she seemed to be a woman of sense, that she impressed others favorably, that, in short, she was one of those rare beings near whom the mind unconsciously delights to linger.

II.

Darcy could but notice that she seemed sensible, that she had made a very fair exhibition and impression, in short, that she was one of those mortals who are few to any one individual, and upon whom the mind dwells with pleasure without really thinking, only just wandering about without definite point or purpose leaving only a vague trail behind, yet very pleasing to the senses.

This sentence as originally written is "without form and void." It exemplifies the worst sort of writing, — that in which the author, not knowing what to say, pours out a flood of words. The meaning of several clauses can only be guessed; and the participles at the end of the sentence are like a mob without a leader.

SECTION III.

UNITY IN POINT OF SUBSTANCE

Too Much in a **Sentence.** — A sentence that contains more than one leading thought is not a unit in substance.

I.

(*a*) Professor Benjamin Owen, the Swedish composer who has just died in Michigan, came to America with Ole Bull more than thirty years ago.

(*b*) Professor Benjamin Owen, who has just died in Michigan, was a native of Sweden, and a composer of some note. He came to America with Ole Bull more than thirty years ago.

II.

Professor Benjamin Owen, who has just died in Michigan, was a composer of some note, a native of Sweden, and came to America with Ole Bull over thirty years ago.

If the writer of the original sentence wished to emphasize the fact that Professor Owen came to America with Ole Bull, he should have mentioned parenthetically, not only that Professor Owen has just died in Michigan, but also, as in I. (*a*), that he was a native of Sweden, and that he was a composer. If the writer meant to convey two ideas, — (1) what Professor Owen was, and (2) what he did, — he should, as in I. (*b*), have put each of these ideas into a separate sentence.

I.	II.
John possessed a small amount of book-learning, but had seen little of the world. He was conceited and arrogant, but withal obsequious to the rich.	John had received a small amount of book-learning; but had seen little of the world, and was conceited and arrogant, but withal obsequious before the rich.

The sentence given under II. lacks unity of substance. Since there is no apparent connection between John's book-learning and ignorance of the world on the one hand and his traits of character on the other, there is no sufficient reason for putting what is said about the former into the same sentence with what is said about the latter.

I.	II.
This is only one of Mr. Smith's schemes for making himself the next President. To accomplish this end, he is willing to adopt any scheme that his friends may invent.	This is only one of Mr. Smith's schemes to become the next President and to accomplish this end he is willing to adopt any scheme that his friends may invent.

In the sentence given under II., "and," at first sight, appears to connect "to become the next President" with "to accomplish this end;" but in fact the two expressions mean the same thing. By beginning a new sentence with "to accomplish," we separate what is said about one of

Mr. Smith's schemes from what is said about his general purpose, and thus secure unity.

I.

Opposite Lilliput was another city with which it was constantly at war. Just before Gulliver arrived, this city had prepared a large fleet with the express intention of annihilating Lilliput.

II.

Opposite Lilliput there was another city, which was constantly at war with them and a large fleet had been prepared, just before Gulliver arrived, by them with the express intention of annihilating Lilliput.

The writer of the sentence under II., by putting into one sentence both what he says in general about the city opposite Lilliput and what he says in particular about the doings of that city just before Gulliver's arrival, violates the principle of unity. The general remark should be in one sentence; the particular remark, in another.

I.

Swift's ways were coarse and vulgar. He would irritate a man by making fun of him just for the pleasure of putting him under his feet.

II.

Swift was coarse and very vulgar in his ways and would displease some one by making vile fun of him just for the pleasure he got from seeing some one crushed under his foot.

Swift's general characteristics belong in one sentence; the particular manifestations of them, in another.

I.

At the accession of Henry IV. of Germany, Paul was a canon of Ratisbon. Falling, somehow, under the displeasure of his monarch, he was banished from his see.

II.

Paul was a canon of Ratisbon at the accession of Henry IV. of Germany and somehow fell under the displeasure of his monarch and was banished from his see.

The assertion that Paul was a canon belongs in one sentence; the remark about his banishment, in another.

I.

He bore the scar to his grave. At his funeral many of his old friends gathered to honor the memory of a gallant soldier and beloved comrade.

II.

He bore the scar to his grave, where many of his old friends gathered to pay their last tribute to the memory of a gallant soldier and well beloved comrade.

The remark about the scar belongs in one sentence; the account of the funeral, in another.

I.

The shepherd promised to bring Rosalind to Orlando the next day. In case this were done — and Orlando doubted very much whether it would be — Orlando agreed to marry Rosalind if she were willing.

II.

The shepherd promised to produce Orlando's Rosalind the next day; if such a thing occurred, and Orlando doubted very much that it would occur, Orlando would marry Rosalind, she being willing.[1]

The attempt to put into one sentence both what the shepherd said to Orlando and what Orlando said to the shepherd is not successful. We secure unity by giving a sentence to each.

I.

Iago thought that the surest way to take vengeance on Othello was to put a stop to his marriage with Desdemona. Accordingly, on the night fixed for the elopement, he told his friend Roderigo about it, and persuaded him to wake up Brabantio; but it was too late, — Othello was already married.

II.

Iago thought that the surest way to take vengeance on Othello, was to interrupt the marriage between Desdemona and him, and, accordingly, on the night of the elopement, he aroused Brabantio, not himself, but he persuaded Roderigo a friend of his to do it for him, and told him the fact of the elopement; but Iago was too late that time, for Othello was already married.

[1] See page 205.

The sentence given under II. is an unsuccessful attempt to tell in one breath the whole story of Iago's effort to prevent Othello's marriage. We secure unity by putting into one sentence all that relates to Iago's purpose, and into another all that relates to his scheme for carrying out his purpose.

I.

The myth on which this story is founded is [1] that the hero Taras, while upon a voyage of colonization, was saved from shipwreck by a dolphin sent by his father, and was borne safely to the spot where Tarentum now stands. There, out of gratitude for his escape, he founded the city.

II.

The myth on which this story is founded was [1] that the hero Taras when upon a voyage of settlement was saved from shipwreck by a dolphin sent by his father Neptune and borne into safety to the spot where Tarentum now stands and there out of gratitude for his escape he erected the city.

In trying to tell the whole story of the myth in a single sentence, the writer puts together two remotely connected facts. The account of the hero's landing is enough for one sentence.

Sentences which try to tell everything at once tell nothing clearly or effectively. They violate unity of time, of place, of subject, — one or all.

Other examples are —

I.

Far from taking his refusal to heart, he made, within a week, the acquaintance of a young lady in the neighborhood and proposed to her. He was accepted; for though the lady had passed what might be called the marriageable age, she wanted to marry for the sake of a home.

II.

He did not take his refusal to heart, but within a week, became acquainted with a young lady in the neighborhood, who was past what might be called the marriageable age, but who wanted to marry for the sake of a home, and having proposed to her, was accepted.

[1] See page 94.

I.

When Mr. Collins heard that Elizabeth was stubborn in disposition, he was on the point of refusing to marry her; but Mrs. Bennet did not give him time to say anything. She hurried off to persuade Elizabeth to accept him; but Elizabeth would not be persuaded.

In less than a month he was again at sea, with a letter of marque which would open to him the French harbors in all parts of the world. He soon captured in the mouth of the Channel a large vessel which was sailing without a convoy.

Shortly afterward, while on a visit to the Bentleys, he proposed a second time to Elizabeth and was accepted. In a few weeks they were married. They lived long and happily together.

The Fay house has a good record. In years gone by, it served the country, I believe, by lodging a general of the Revolution. He, doubtless, found it large enough; but the Society for the Collegiate Instruction of Women, though it began work in a way much less pretentious than its name, outgrew the Fay house soon after moving in. Two summers ago, the house had to be very much enlarged and improved.

II.

When Mr. Collins heard that Elizabeth was stubborn in disposition he was on the point of refusing to marry her, but Mrs. Bennet did not give him time to say anything but immediately hastened to persuade Elizabeth; but Elizabeth would not be persuaded.

He had a letter of marque which would open the French harbors to him in all parts of the world; and in less than a month he was again at sea and had captured a large vessel in the mouth of the channel, which was sailing without a convoy.

Shortly after he visited the Bentleys and proposed a second time to Elizabeth and his proposition [1] was accepted and in a few weeks they were married, and lived a long and happy life together.

The Fay house has a good record. In the years gone by it served its country, I believe, by lodging a Revolutionary General, or something like that; and he, doubtless, found it plenty large enough but, though the Society for the Collegiate Instruction of Women began work in a way much less pretentious than its name, it was not long in the Fay house before it outgrew it; and two summers ago the house was very much enlarged and improved.

[1] See page 56.

I.

I was reading it to Mrs. Cole. After she went away I was reading it again to my mother, for it is such a pleasure to her — a letter from Jane — that she can never hear it often enough. So I knew it could not be far off; and here it is, only just under my huswife; and since you are so kind as to wish to hear what she says — But, first of all, I really must, in justice to Jane, apologize for her writing so short a letter, — only two pages you see, hardly two. Generally she fills the whole paper and crosses half.

II.

I was reading it to Mrs. Cole, and, since she went away, I was reading it again to my mother, for it is such a pleasure to her — a letter from Jane — that she can never hear it often enough; so I knew it could not be far off, and here it is, only just under my huswife, — and since you are so kind as to wish to hear what she says; but, first of all, I really must, in justice to Jane, apologize for her writing so short a letter, only two pages you see, hardly two, and in general she fills the whole paper and crosses half.

The last sentence given under II. lacks unity in every respect and from every point of view. It fell from the lips of Miss Bates, — a character in Jane Austen's "Emma," — who is as slipshod in mind as she is tedious and confusing in speech.

In each of the foregoing sentences as originally written, the offence against unity consists in putting into one sentence things that do not belong together.

Too Little in a **Sentence.** — A lack of unity is sometimes caused by scattering through two or more sentences a thought which belongs in a single sentence.

I.

Finding in the bed a person whom he supposed to be his brother, he got a pail of water and poured it over the unlucky sleeper.

II.

He found a person in the bed and supposed it to be his brother. He accordingly got a pail of water and poured it over the unfortunate sleeper.

In this example, the important fact is that "he" poured a pail of water over a person whom he mistook for his brother. In the passage as originally written, a part of this fact is put into one sentence, a part into another. Unity is promoted by putting the whole story into a single sentence.

Other examples are —

I.

Though I have the greatest respect for Mrs. Tinsel, she seems to me an affected woman, — an impression caused, perhaps, by some feminine gossip which I overheard a few days ago.

Then, skirting the shore, we hastened, with sobered faces and thankful hearts, home to the house, — home to anxious faces and a hearty welcome.

The reported attempt of a New York paper to dissuade parents from sending their sons to Harvard and Yale because the political economy taught in these institutions tends to propagate free-trade doctrines sheds a strong light on the Protectionist position, — the position that there can be only one side to the question: the Protectionist, or so-called American, side.

"Rosalie" and his satirical poems — which remind you of Pope — are his best work.

II.

Though I have the greatest respect for Mrs. Tinsel, she seems to me an affected woman. Perhaps my impression is due to some feminine gossip which I overheard a few days ago.

Then, skirting the shore, we hastened home. With sobered faces and thankful hearts we reached the house, — home to anxious faces and hearty welcome.

The report to the effect that a New York paper sought to dissuade parents from sending their sons to Harvard and Yale because the political Economy taught in these institutions tended to propagate free trade doctrines, is illustrative of the protectionist position. He here maintains that there can be only one side to the question and that of course is the so called American or Protectionist's side.

"Rosalie" and his satirical poems are his best work. In the latter he reminds you of Pope.

I.

There was a shaking of dry bones at Oxford, particularly at Oriel, which had already won a sort of intellectual supremacy in the University.

The value of railway property in the United States, which in 1891 was estimated at $10,697,-817,239, is unparalleled in the history of any other industry.

In one of the tenement districts, across which I was taking a short cut, dirty, half-clad children were playing on the sidewalks and almost under the feet of the horses in the street.

In one of my childish impulses to do the romantic, I left my brothers in the library, crept upstairs to the garret, took the ladder that I found there, and placing it against the eaves, climbed to the tower roof.

II.

There was a shaking of dry bones in Oxford and particularly in Oriel. Oriel had already won a sort of intellectual supremacy in the University.

The value of railway property in the United States in 1891 was estimated at $10,697,817,239. This capital is unparalleled in the history of any other industry.

I was taking a short cut across one of the tenement districts. Dirty, half-clad children were playing on the sidewalks and in the street almost under the feet of the horses.

It was only one of my childish impulses to do the romantic. I left my brothers in the library and crept upstairs to the garret, took the ladder that I found there and climbed on to the tower roof. I stood the ladder against the eaves and climbed to the roof.

In each of the foregoing passages as originally written, the offence against unity consists in scattering through two or more sentences things that belong together.

Aim at UNITY *in* FORM *and in* SUBSTANCE.

Book II.

SENTENCES TO CHOOSE

Chapter I.

LONG OR SHORT SENTENCES

Some writers prefer long to short sentences, others short to long ones; but it is far more important that sentences should be skilfully constructed than that they should be of a certain length.

A sentence that conforms to the English idiom, and that presents a single idea with perfect clearness, is practically shorter than one that contains fewer words, but that is heterogeneous in substance and obscure or confused in form. That which lacks correctness, clearness, and unity is understood, if understood at all, with difficulty, and it may require a second reading; that which has clearness and unity is understood at once. A sentence conspicuous for force or for ease is practically shorter than one of apparently the same length which is feeble or clumsy in expression. Force, by stimulating the attention, and ease, by diminishing the strain on the attention, enable a reader to get at the meaning without wasting time on words that signify nothing, or on sounds that jar on the ear or offend the taste.

If, then, a sentence possesses the five merits of correctness, clearness, force, ease, and unity, its length if not excessive matters little. For example —

Try again.
Haste makes waste.
Whatever is, is right.
Our antagonist is our helper.
There 's no such word as "fail."
The pen is mightier than the sword.
When bad men conspire, good men must combine.
The church door was open, and I stepped in.
So the prince, for all his cleverness, was not happy.
A few rough logs, laid side by side, served for a bridge over this stream.

One would think that in personifying itself a nation would be apt to picture something grand, heroic, and imposing, but it is characteristic of the peculiar humor of the English, and of their love for what is blunt, comic, and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow, with a three-cornered hat, red waistcoat, leather breeches, and stout oaken cudgel.

Although the last sentence, which comes from Washington Irving, contains precisely the same number of words — sixty-nine — as the ten sentences before it taken together, it is so arranged that a reader of ordinary intelligence, far from being incommoded by its length, goes with ease and speed from word to word and from clause to clause.

Mingled with the more headlong and half-drunken crowd there were some sharp-visaged men who loved the irrationality of riots for something else than its own sake, and who at present were not so much the richer as they desired to be, for the pains they had taken in coming to the Treby election, induced by certain prognostics gathered at Duffield on the nomination-day that there might be the conditions favorable to that confusion which was always a harvest-time.

Though this sentence from George Eliot contains only nine more words than that quoted from Irving, it is much more difficult to follow. The difficulty lies partly in the fact that the main assertion in the sentence — the asser-

tion that in the crowd were men who had come for the purpose of thieving — is not plainly expressed. Another difficulty lies in the unwieldiness of the last part of the sentence, beginning with the word "induced."

I cannot, from observation, form any decided opinion as to the extent in which this strange delight in nature influences the hearts of young persons in general; and, in stating what has passed in my own mind, I do not mean to draw any positive conclusion as to the nature of the feeling in other children; but the inquiry is clearly one in which personal experience is the only safe ground to go upon, though a narrow one; and I will make no excuse for talking about myself with reference to this subject, because, though there is much egotism in the world, it is often the last thing a man thinks of doing, — and, though there is much work to be done in the world, it is often the best thing a man can do, — to tell the exact truth about the movements of his own mind; and there is this farther reason, that whatever other faculties I may or may not possess, this gift of taking pleasure in landscape I assuredly possess in a greater degree than most men; it having been the ruling passion of my life, and the reason for the choice of its field of labor.

In the first part of this sentence — extending through "a narrow one" — the author (Mr. Ruskin) says that, though it would be unsafe to generalize from his own experience, "personal experience is the only safe ground to go upon." In the second part — extending through "his own mind" — the author says that he will make no excuse for talking about himself, because often the best thing a man can do is to tell the truth about the working of his own mind. In the third and last part, the author gives as a further reason for talking about himself the fact that he possesses in greater degree than most men the "gift of taking pleasure in landscape." Each of these three parts might — to advantage, perhaps — have formed a separate sentence; but clearness of thought, and simplicity of language make the sentence, in its present form, as easy to follow as a sen-

tence of two hundred words can be. Sentences of this length are rare in modern English, and it is only a master of expression who can safely indulge in them.

There is danger in making sentences very long; but there is also danger in making them very short. It will never do to base a general rule on a remark attributed to the late Dr. Freeman. The story runs that during that distinguished historian's visit to this country a few years ago, he happened to go into a college class-room while an exercise in English composition was going on. The teacher was laboriously endeavoring to make a young woman understand how to make her English clearer and more forcible. "Tell her," broke in Dr. Freeman, who was not the most patient of men, — "tell her to write short sentences."

In the case in hand, Dr. Freeman's advice may have been the best possible. It is certainly the best for boys or girls at a certain stage of development, when their besetting sin is an addiction to long sentences, — a sin often caused by obscurity or confusion of thought, and usually accompanied by sins against clearness, force, ease, or unity, one or all. This stage is, however, not uncommonly followed by another, in which short sentences abound to such an extent that the reader is disposed to echo the exclamation of a character in the Earl of Beaconsfield's "Endymion," — "I hate short sentences, like a dog barking."

Advantages of a Long Sentence. — An idea which is so simple in itself and so simply expressed that a reader of ordinary intelligence can grasp it at once, should, as a rule, be put into one moderately long sentence, not scattered through several short sentences.[1] Several short sentences give the idea in pieces which the reader has to put together; one long sentence gives it as a whole.

[1] See page 285.

I.

And now Londonderry was left destitute of all military and of all civil government. No man in the town had a right to command any other: the defences were weak: the provisions were scanty: an incensed tyrant and a great army were at the gates. But within was that which has often, in desperate extremities, retrieved the fallen fortunes of nations.

II.

And now Londonderry was left destitute of all military and of all civil government. No man in the town had a right to command any other. The defences were weak. The provisions were scanty. An incensed tyrant and a great army were at the gates. But within was that which has often, in desperate extremities, retrieved the fallen fortunes of nations.

In the passage under I., which comes from Macaulay, the second sentence is obviously more effective than the four short sentences which take its place in the passage under II. By putting the four statements into one sentence, the author shows that they are more closely connected with one another than with the sentence which precedes or with that which follows. The difference between the two ways of saying the same thing is merely a matter of punctuation; but it is an important difference.

I.

The lugger was ready in the river; the wind was steady from the east; the weather promised well, and Blake hurried him on board.

II.

The lugger was ready in the river. The wind was steady from the East. The weather promised well and Blake hurried him on board.

The three sentences under II. seem to stand apart from one another. By making them one sentence in form, we show that they are one in substance.

I.

Like all the other characters, she is human; but about her is something ennobling.

II.

She is human, and so are all the characters. But about her is something ennobling.

The opposition between the two assertions connected by "but" is brought out more clearly and strongly if both form one sentence.

Other examples are —

I.	II.
Most urge that the present system of education be extended; but they imply, if they do not show clearly, that they are speaking of the public schools only.	Most urge that the present system of education be extended. But they imply, if they do not show clearly, that they speak of the public schools only.
Certain authors should, to some extent, be read by everybody; but everybody should be allowed the privilege of choosing for himself.	Of course there are certain authors that should be read somewhat by everybody. Everybody, however, should be allowed the privilege of choosing for himself.
In a minute we were rounding the point, Edward at the helm; for the "cat" was his, and neither brother ever takes the helm of the other's boat.	In a minute we were rounding the point, Edward at the helm. It was his cat, and neither brother ever takes the helm of the other's boat.
When Lucy heard that Thomas Parker had decided to go to England, either on business or because he could not get along with her father, she felt secretly happy; for she believed that the discord between the two families would now be at an end.	Thomas Parker had decided to go to England, either because he could not get along with Lucy's father, or on business. When she had heard it, she had felt secretly happy, as the discord between the two families would then be at an end.[1]
We find ourselves recurring again and again to the incidents of the foot-ball game at Springfield; for vivid impressions, made in the excitement of great enthusiasm, are lasting.	Vivid impressions, made in the excitement of great enthusiasm, are very lasting. We find ourselves recurring again and again to the incidents of the foot-ball game at Springfield.

[1] See page 271.

I.

Strong and eccentric minds may rise superior to public opinion, as they did at Athens in the fourth and fifth centuries before Christ. Then literature and science flourished; but when those great minds passed away, public opinion conquered individuality.

II.

Strong and eccentric minds may rise superior to public opinion. They did at Athens in the fourth and fifth centuries before Christ. Then literature and science flourished. But at last those great minds passed away and public opinion conquered individuality.

In the foregoing examples, by putting two sentences into one and binding them together with a connective which shows the relation between them, we enable the reader to understand all the facts at a glance.

Advantages of **Short Sentences.** — An idea which a reader of ordinary intelligence cannot grasp all at once should, as a rule, be expressed in several short sentences rather than in one long sentence. That which is difficult to grasp when presented as a whole — either because the subject is unfamiliar or because the main thought is clouded by qualifications — may be easy to get hold of in parts.

In days when scholars with trained minds and plenty of leisure formed the reading public, authors — *e. g.*, Clarendon and Milton — wrote sentences much longer than authors of our day would think of writing. At the beginning of the eighteenth century there was a marked change; but even in the age of Queen Anne, sentences such as few writers of the present day would print abounded in books intended for general reading. Even Defoe in "Robinson Crusoe," one of the most popular books ever written, expresses himself in sentences much longer than would be ventured upon by any author of the nineteenth century who was addressing the general public.

I.

I now began to consider that I might yet get a great many things out of the ship which would be useful to me, and particularly some of the rigging and sails, and such other things as might come to land; and I resolved to make another voyage on board the vessel, if possible. As I knew that the first storm that blew must necessarily break her all in pieces, I resolved to set all other things apart, till I got everything out of the ship that I could get. Then I called a council (that is to say, in my thoughts) whether I should take back the raft; but this appeared impracticable. So I resolved to go as before, when the tide was down; and I did so, only that I stripped before I went down from my hut, having nothing on but a checkered shirt and a pair of linen drawers, and a pair of pumps on my feet.

II.

I now began to consider, that I might yet get a great many Things out of the Ship, which would be useful to me, and particularly some of the Rigging, and Sails, and such other Things as might come to Land, and I resolved to make another Voyage on Board the Vessel, if possible; and as I knew that the first Storm that blew must necessarily break her all in Pieces, I resolv'd to set all other Things apart, 'till I got every Thing out of the Ship that I could get; then I call'd a Council, that is to say, in my Thoughts, whether I should take back the Raft, but this appear'd impracticable; so I resolv'd to go as before, when the Tide was down, and I did so, only that I stripp'd before I went from my Hut, having nothing on but a Chequer'd Shirt, and a Pair of Linen Drawers, and a Pair of Pumps on my Feet.

The sentence under II., — one hundred and sixty-two words in all, — which is copied *verbatim* from the first edition of "Robinson Crusoe," is, in length, structure, and the fact that it forms a paragraph by itself, a fair sample of the style of the book in its original form. A modern writer would have put into several sentences, framed somewhat after the fashion of those under I., what Defoe puts into one sentence. Here, as above,[1] the difference between the two forms is largely a matter of punctuation.

[1] See page 289.

I.

The latest attempt to disprove the report is that of Jesse H. Jones, who gives a detailed narrative of the silver-ware episode. He charges a clerk at General Butler's headquarters with forging the General's signature to the orders which confiscated the plate, and with enriching himself with the plunder.

II.

The latest attempt to disprove the report is that of Jesse H. Jones, who gives a detailed narrative of the silver-ware episode, charging a clerk at Gen. Butler's headquarters with forging the general's signature to the orders confiscating the plate and enriching himself with the plunder.

In this example, clearness, force, ease, and unity are promoted by substituting two sentences for one.

Other examples are —

I.

We were three miles from any house in which I could obtain shelter, and I was afraid of catching cold. To make the best of a bad job and, if possible, to keep warm, I started to run those three miles.

Thus, from first to last, in France as in Rome, coins are an index to the changing political and social state of the kingdom and the people. Rising or falling with every rise or fall in civilization, they furnish an eloquent commentary on the national history.

Thus the autumn passed away in literary, athletic, and social pursuits; and at last, after several examinations, Thanksgiving Day

II.

We were three miles from any house where I could obtain shelter so that I was fearful lest I should catch a severe cold, but trying to make the best of it I started to run those three miles and thus keep warm.

Thus from first to last in France, as in Rome the coins, form an index of the changing political and social state of the kingdom and of the people; rising and falling with every rise and fall in their civilization, they afford within themselves an eloquent commentary upon the history of the nation.

Thus the fall past away in studies, boating, and social pursuits; till, after several examinations, Thanksgiving Day came,

I.

came. I was lucky enough to have friends with whom I could spend the day; but others, less fortunate, ate their turkey and cranberries at Memorial Hall.

The American Ethnographical Exhibition, as planned by Professor Putnam, is intended to present a living picture of the actual home life of typical native peoples in different parts of America, from the Arctic regions to the island of Tierra del Fuego. With the co-operation of the United States Indian Office, many tribes of the United States Indians will be represented, and will take their proper place among the native peoples of America.

The brakeman on our car, who was evidently a new hand at the business, had not yet acquired the brusqueness of his trade. He kept going through the car, opening ventilators and windows and shutting blinds whenever he thought he could thereby increase the comfort of the passengers. His thoughtfulness called forth much favorable comment.

I shall merely try to give a short sketch of those features of the social condition of France which have most impressed me. I shall emphasize the wide class distinctions. I shall speak of

II.

when I was lucky enough to have friends with whom I spent the day; while the less fortunate ones ate their turkey and cranberries at Memorial Hall.

The American Ethnographical Exhibition, as planned by Professor Putnam, is intended to present a living picture of the actual home life of typical native peoples in different parts of America from the Arctic regions to the Island of Tierra del Fuego, including many tribes of the United States Indians which will be represented, with the coöperation of the United States Indian office, and take their proper place among the native peoples of America.

The brakeman on our car was evidently a new hand at the business and had not yet acquired the brusqueness of his trade, for he kept going through the car opening ventilators and windows and shutting blinds, whenever he thought the comfort of the passengers could thereby be increased, until he had attracted considerable favorable comment on his thoughtfulness.

I shall merely try to give a short sketch of the chief features of the social condition of France which have most impressed me, emphasizing the wide class distinctions, and showing some of

I.

some of the oppressive and vexatious burdens under which the people struggled.

Meanwhile, its progress must be watched with interest by every student of political science, and by every alert citizen of the United States. To the student of political science it offers a rare opportunity to study the foundation of a new government, — and rarer still, of a new form of government. To the citizen it is interesting because it shows a people, akin to himself, trying to gain peacefully under the crown what his forefathers a hundred years ago gained by revolt from the crown and by war.

To return to the subject of Mr. Collins and Miss Bennet. When she refuses this prim and conventional lover, it is amusing to see his mingled surprise and wrath. His feeling is so evenly divided between the two that one can hardly tell which is predominant. At last, his anger getting the better of his surprise, with a look of contempt he stalks proudly out of the room.

II.

the oppressive and vexatious burdens under which the people struggled.

Meanwhile, its progress must be watched with interest by every student of political science, for it offers the rare chance of studying the foundation of a new government — and rarer still, a new form of government; and by every alert citizen of these United States, because he sees a kindred people trying to gain peacefully, under the crown what his forefathers gained a hundred years ago by war and revolt from the crown.

To return to the subject of Mr. Collins and Miss Bennet, it is most amusing when the latter has refused her prim and conventional lover, to see his mingled surprise and wrath, it is so evenly divided that one can hardly tell which is predominant, finally his anger gets the better of his surprise and with a look of utmost contempt he stalks proudly out of the room.

In deciding between LONG *and* SHORT SENTENCES, *a writer should consider both what he has to say, and who his readers are likely to be.*

Chapter II.

PERIODIC OR LOOSE SENTENCES

SENTENCES are either periodic or loose.

I.	II.
From start to finish, the seniors rowed a plucky race.	The seniors rowed a plucky race from start to finish.

This example shows a periodic and a loose sentence side by side. The periodic sentence (given under I.) holds the thought in suspense from the beginning to the end; the loose sentence (given under II.) might, so far as grammatical construction is concerned, end at "race." In other words, the periodic sentence is not a sentence until the end is reached, for till then it does not express a complete thought; the loose sentence would, if it stopped at "race," express a complete thought.

Advantages of the **Periodic Sentence.** — In sentences which are so short and so simple in construction that a reader of ordinary intelligence catches the meaning at once, the periodic form is usually preferable to the loose.

I.	II.
Even in his own mind, he did not dare to form a guess.	He did not dare to form a guess even in his own mind.
Without being told, he brought me two plates of steak.	He brought me two plates of steak without being told.
So far as the spectators were concerned, it was a poor day for the race.	It was a poor day for the race as far as the spectators were concerned.
As the lecture is both long and important, I hope you will come early.	You will come early, I hope, as the lecture is long and important.

I.	II.
The concerts are both pleasing to ordinary hearers and instructive to students of music.	The concerts are pleasing to ordinary hearers as well as instructive to students of music.

In each of these examples, the periodic form (given under I.) is preferable to the loose form (given under II.).

In the last periodic sentence, "both" leads the reader to expect a second phrase beginning with "and;" in the loose sentence, the phrase "as well as instructive to students of music" comes in as an afterthought.

Other examples are —

I.	II.
Lord Tennyson's fancy is not only graceful and humorous, but is always and conspicuously tender.	Lord Tennyson's fancy is always and conspicuously tender, as well as graceful and humorous.
They talk more for the fun of the fray and the joy of contradiction than in order to listen to what may be said on the other side.	They talk for the fun of the fray and the joy of contradiction rather than in order really to listen to what may be said against them.
Though there were ten eggs in the nest, only one chicken was hatched.	There were ten eggs in the nest, but only one chicken was hatched.
Bitter as the moment was to the blood-thirsty old man, the command was one which he dared not disobey.	It was a bitter moment to the blood-thirsty old man, but it was a command he dared not disobey.
Having read in the late eclipse of the moon signs that we should not score in the game with Yale, I did not go to Springfield. As there were only a few men in the great room, the professor omitted his usual lecture.	I had read signs in the late eclipse of the moon that we should not score against Yale, so I did not go to Springfield. There were but a knot of men in the great room, so the professor omitted his usual lecture.

I.	II.
As I did n't know anybody there, I made up my mind that eating would be the most profitable means of killing time.	I did n't know anybody there, so I had come to the conclusion that eating would be the most profitable way of passing the time.

The last two passages as originally written exemplify a way of putting things which is characteristic of unpractised writers. "So" does not unite the two clauses which it appears to connect; it is hardly a stepping-stone from one to the other.

I.	II.
Although we must admit that in athletic contests success has a real value, in that it keeps up an interest in the sports and thus encourages exercise, it is not the sole aim.	Success in athletic contests is not the sole aim sought, although we must admit that it has a real value in keeping up an interest in the sports and so encouraging exercise.

In this example, the periodic is preferable to the loose form, not only because, by suspending the sense, it enables the reader to grasp the meaning of the sentence as a whole, but also because it is so arranged as to lay stress on "not the sole aim," the emphatic words.[1]

Other examples are —

I.	II.
On such a day as this, to spread your chest to the wind, to feel your clothes warm and tight around you, and all the while be unconscious of the weight of arms and legs, is almost inspiring.	It is almost inspiring to spread your chest to the wind on such a day as this, to feel the clothes warm and tight around you and all the while be unconscious of the weight of arms and legs.

[1] See page 244.

I.

The editor of the old school, who worked his way up from the case, and who in early days handled his stick and galley far more correctly than he now does his pen, still regards with aversion the college-bred aspirant for newspaper honors.

II.

The college-bred aspirant for newspaper honors is still regarded with aversion by the editor of the old school, who worked his way up from the case and who handled his stick and galley in his early days far more correctly than he now does his pen.

Long as the last sentence is, the periodic form conveys the meaning more easily than the loose one, — partly because it substitutes an active for a passive verb[1] and a direct for an indirect way of putting things, and partly because it puts the important words in a prominent position.

Advantages of the **Loose Sentence.** — For sentences in which the periodic form would sound affected or declamatory, the loose form is better.

I.

My understanding expanded during this visit to Laxton more than during any other three months of my life.

During this visit to Laxton my understanding expanded more than during any other three months of my life.

I was going rapidly ahead with my physics and my metaphysics alike; upon all lines of advance, in short, that interested my ambition.

II.

Never in any equal number of months had my understanding so much expanded as during this visit to Laxton.[2]

Equally, in fact, as regarded my physics and my metaphysics; in short, upon all lines of advance that interested my ambition, I was going rapidly ahead.[2]

[1] See page 235.

[2] Quoted from De Quincey by WILLIAM MINTO: A Manual of English Prose Literature. Edinburgh: Blackwood & Sons, 1872.

In each of these examples, short as they are, the loose sentence is preferable to the periodic for the simple reason that it follows the natural English order, — the order in which the words would naturally come to an English-speaking person who was thinking more about what he wanted to say than about forms of expression.

Other examples are —

I.

Religion is now under baleful Atheisms, Mammonisms, Joe-Manton Dilettanteisms, with their appropriate Cants and Idolisms.

I am thought an unmannerly boor because I leave these calls unmade.

Those were gone whose faith or whose fanaticism led them to believe themselves soldiers of the Almighty, and who in that dread enlistment feared nothing but to be found unworthy of their calling.

The true principles of contract appear to us to forbid allowing an action to a third party, from whom no consideration moves, and who is in no way privy to the agreement.

Our house is shut in on two sides by a tangled forest, from the coverts of which the quail's note is often heard, and it looks across a level marsh of ever-varying green to the blue waters of the bay beyond.

II.

Under baleful Atheisms, Mammonisms, Joe-Manton Dilettanteisms, with their appropriate Cants and Idolisms — religion now is.

Because I leave these calls unmade, I am thought an unmannerly boor.

Those whose faith or whose fanaticism led them to believe themselves soldiers of the Almighty, and who in that dread enlistment feared nothing but to be found unworthy of their calling, they were gone.[1]

The true principles of contract appear to us to forbid the allowing a third party, from whom no consideration moves and who is in no way privy to the agreement, an action.[2]

Flanked on both sides by tangled forests, from whose coverts the quail's note is often heard and looking across a level marsh, of ever-varying green, to the blue waters of the Bay beyond, stands our house.

[1] See page 222.

[2] See page 205.

These examples are enough to show that the sweeping advice sometimes given to young writers that they should strive to make their sentences periodic may mislead. Other things being equal, it is better so to frame a sentence that the reader shall not think he has finished it till he reaches the end; but other things are not equal if the reader's attention is called from the thought to the peculiarity of the language, or if he has difficulty in following the thought.

As between a PERIODIC *and a* LOOSE *form of* SENTENCE, *that should be chosen which conveys the meaning with least trouble to the reader.*

Chapter III.

PRINCIPLES OF CHOICE

So far as sentences considered by themselves are concerned, no one kind is, as a rule, better than another. In a given case, a good writer will prefer that kind which most closely fits his thought, and is best adapted to his purpose.

In a succession of sentences, a different principle comes in, — the principle of variety. To fill a page with sentences that are of about the same length, or that are fashioned after the same pattern, is a serious error. The best form of writing, if persisted in too long, becomes monotonous; and monotony gradually dulls attention, and in course of time kills interest. The most brilliant style, as every reader of Gibbon or of Junius knows, loses its effect when the brilliancy becomes a steady glare. To good writing, as to a good picture, shade is as important as light. Variety is the spice of life, and the life of style.

PART III.

PARAGRAPHS

PARAGRAPHS

Chapter I.

CHARACTERISTICS OF A GOOD PARAGRAPH

SENTENCES have thus far been mainly considered as if each stood by itself. They have still to be considered in the context, — that is, in their relations to one another, and in their relations to paragraphs, the larger wholes of which they form parts.

As the ideal sentence is that in which well-chosen words are so arranged that they constitute an effective whole, so the ideal paragraph is that in which well-constructed sentences are so arranged that they constitute an effective whole.

The ideal paragraph, like the ideal sentence, has five merits: —

1. It fulfils the requirements of good use: it has CORRECTNESS.

2. It is easy to understand: it has CLEARNESS.

3. It is so framed as to produce a strong impression on the reader: it has FORCE.

4. It is so framed as to be agreeable to the ear: it has EASE.

5. It deals with but one subject, and treats it from but one point of view: it has UNITY.

In a paragraph which possesses these merits, each sentence is as closely connected with every other as the nature of language permits, and all the sentences taken together are practically one in form and in substance.

We have, then, to consider (1) how to arrange and connect sentences in a paragraph; and (2) what a paragraph is, in itself, and in its relations with other paragraphs.

Chapter II.

SENTENCES IN A PARAGRAPH

From Sentence to Sentence. — A paragraph should be so constructed as to enable a reader to get from sentence to sentence with as little friction as possible.

I.	II.
Just as I was pulling on my boots the nine o'clock bell rang. "There!" I cried, "that serves me right for lying abed."	The nine o'clock bell rang just as I was pulling on my boots. "There," I said, "that serves me right for lying in bed!"

The first sentence under II. is so framed as to connect the act of "pulling on my boots" with the exclamation "There!" in the second sentence, whereas the exclamation was really called out by the sound of the bell.

I.	II.
Though Lausanne is the capital of the Canton of Vaud, it is a small place. Small as it is, it tries to appear even smaller.	Lausanne is a small place though it is the capital of the Canton of Vaud. It is small and yet it tries to appear even smaller.

By ending the first sentence with "small place" and beginning the second with "Small," we bind the two sentences together.

I.	II.
We are near one end of the lake, and at the extreme left the hill approaches nearest to the point of observation. In that spot it is almost dark, and nothing can be distinguished.	We are near one end of the lake, and at the extreme left the hill approaches nearest the point of observation. It is almost dark in that spot and nothing can be distinguished.

By beginning the second sentence with "In that spot," we put those words first which are most closely connected with the first sentence.

I.

Before Richardson, every American architect had built his houses with so many sharp angles, hard straight lines, and flat surfaces, that our architecture threatened to become as formal as the lifeless crystals of rock caverns. Of this harsh style the Hemenway Gymnasium is a very good example.

II.

Before Richardson every American architect had built his houses of nothing but sharp angles, hard straight lines, and flat surfaces until our architecture threatened to become as formal as the lifeless crystals of rock caverns. A very good example of this harsh style is to be seen in the Hemenway Gymnasium.

"Of this harsh style" points back to the first sentence. Other examples are —

I.

Whenever the singing at church had been unusually good, the singers were, a few nights later, packed into a sleigh in charge of some jolly tutor, and allowed to use their voices with less restraint than usual. One of those choir sleigh-rides is the pleasantest and at the same time the saddest memory of my school-days.

By this time a few flakes of snow were falling, and it was growing colder. Chilled by the long drive, and hungry as well, we were so quiet when we entered Southbridge that we did not have to be called to order by the tutor, as we usually were when going through a town.

II.

Whenever the singing at church was unusually good, the singers were a few nights later packed into a sleigh in charge of some jolly tutor, and allowed to use their voices with less restraint than usual. The pleasantest and at the same time the saddest memory of my school-days is one of those choir sleighrides.

By this time a few flakes of snow were falling, and it was growing colder. The tutor always called the boys to order when we passed through towns; but being hungry, and chilled by the long drive, we were quite orderly when we entered Southbridge.

I.

In the words of Carl Schurz, Henry Clay did not try "to trim his sail to the wind, to truckle to the opinions of others, to carry water on both shoulders." To this cause his lack of success may be chiefly attributed.

II.

Henry Clay did not try, to use the words of Schurz, "to trim his sail to the wind, to truckle to the opinion of others, to carry water on both shoulders." His lack of success may be attributed chiefly to this cause.

A sentence should grow out of the sentence which comes before it and into that which comes after it. The first part should look backward, the last part forward.

I.

To an American who has read "Tom Brown at Rugby," the relations between the boys and the masters at St. Peter's would be a surprise. In this school the whole scheme of moral and intellectual training rests on the fact that the traditional "antagonism between teacher and pupil" does not exist.

Sometimes the monotony of school life was varied by holidays given to the boys as a reward for good behavior. This reward of merit came often to the church choir (to which I had the good fortune to belong) in the shape of sleigh-rides and suppers.

II.

To an American who has read "Tom Brown at Rugby," the relations between the boys and masters at St. Peter's would be a surprise. None of the old-time "antagonism between teacher and pupil" exists: and on this fact the whole scheme of moral and intellectual training rests.

Sometimes the monotony of school life was varied by holidays, granted to the boys as a reward for good behavior. I had the good fortune to belong to the church choir, — good fortune I call it because the choir was often treated to sleighrides and suppers.

In these passages as originally written, there is nothing in the second sentence which clearly indicates that it has any connection with the first. The words "In this school" and "This reward of merit" supply the missing links.

I.

There can be little doubt that the time will come when immigration into this country must be further restricted; but there are, in my opinion, two strong reasons why that time is not yet come, — a positive and a negative one. The positive reason is, that the immigrants are a direct gain to the country, for they are necessary to develop its industries and its resources. The negative reason is, that the immigrants are not harmful to American institutions, and do not compete injuriously with the American laborer.

II.

There can be little doubt that the time will come when immigration into this country must be further restricted, but there are, in my opinion, two strong reasons why that time has not yet come. There is a positive argument and a negative argument. The immigrants are a direct gain to this country; and while their presence is necessary to develop its industries and its resources, they are not harmful to American institutions, nor do they compete injuriously with the American laborer.

In this passage as originally written, the second sentence has no apparent connection with what precedes or with what follows. To make the connection of thought plain, it is necessary to make several changes in arrangement and to supply missing links.

I.

A few days ago, great consternation was created in our neighborhood by the unaccountable behavior of a strange dog, — a great shaggy animal, that made his first appearance one afternoon as it was growing dark. For some time he stood in the street, howling mournfully, and then walked slowly and sadly round the corner and out of sight. While he was uttering his ghostly howls, the old women who live in

II.

Great consternation was caused in our neighborhood a few days ago by the unaccountable behavior of a strange dog. One afternoon as it was growing dark the great shaggy animal appeared, stood howling mournfully in the street for some time, then walked slowly and sadly out of sight around the corner. Directly across the street from our house is a "Home for Aged Women." While the dog was uttering his

I.	II.
the "Home for Aged Women," opposite our house, stood at the windows watching him.	ghostly unreasonable howls the old women stood at the windows watching.

In this passage as originally written, every sentence stands apart from every other. To make the connection of thought plain, it is necessary to change the order of words in almost every line and to reconstruct every sentence.

I.	II.
Railroads are subject not only to a very loose kind of federal supervision but also to the laws of the forty-four States. As their interests are secured through legislation, they are, of necessity, in politics.	Railroads are of necessity in politics. Their interests are secured through legislation. They are subject not only to a very loose kind of Federal supervision but also to the laws of the 44 states.
Mere assent to propositions signifies very little; for propositions do not put a man's heart in the right place. What we want is not right thinking, but right action; not creeds, but life.	What we want is right action, not right thinking — life, not creeds. It signifies very little to assent to propositions; they do not put a man's heart in the right place.
When dogma is completely withdrawn, every form of religion falls to the ground. Dogma is the bone and sinew of religion.	Dogma is the bone and sinew of any form of religion. When it is completely withdrawn, every religion falls to the ground.

In these passages as originally written, the serious fault is that there is no real progress from sentence to sentence. In the passages as amended there is an evolution of thought; both in fact and in appearance, the sentences form a climax.[1]

Change in Point of View. — A writer should never change his point of view without good reason.

[1] See page 249.

I.

Attacking Massana next day, Walker gained the first plaza. When, however, he perceived that he could not, without great loss of life, get possession of the other plazas by assault, he began a regular and slow approach.

II.

The next day Walker attacked Massana, and gained the first plaza. But to get possession in a like manner of the other plazas would have necessitated great loss of life. Recognizing this, he began a regular and slow approach.

In this passage as originally written, the subject of the first sentence is "Walker," of the second "to get possession," etc., and of the third "he," — that is, Walker again. By forcing the reader to change his point of view twice, this arrangement imposes unnecessary labor upon him.

Other examples are —

I.

Walter Camp's story in yesterday's "Globe" gave me a new and favorable impression of this great Yale authority on foot-ball. It was happy in the blending of entertainment with instruction, excellent in purpose and with an excellent moral. If it be true that a man must have in himself the qualities he portrays, it follows that the qualities of honor and uprightness of purpose, so marked in the hero of Walter Camp's story, must be in Walter Camp. He is, it is manifest, much more than an athlete: he is a man.

II.

I obtained a new and favorable impression of Walter Camp, the great Yale authority on foot-ball, from his story in yesterday's Globe. The ability to write a story with such an excellent purpose, such a good moral, such a happy blending of entertainment and instruction, requires in the author the possession of the qualities he portrays. Expression is the correlative of impression. A man cannot express what is not in himself. Therefore the qualities of honor and uprightness of purpose which were so marked in the hero of Walter Camp's story, must be in Walter Camp himself. It is plainly evident that he is a man, not only an athlete but a man.

I.

Landing near San Juan del Sur, they made for two days and nights forced marches, through a pelting storm, over wretched roads. In all — including a small troop of native soldiers — they numbered one hundred and sixty-five men.

This little force marched on Rivas, which was held by six hundred men, made a brave charge, and drove the Serviles through the narrow streets of the town to the Plaza.

II.

Landing near San Juan del Sur they made for two days and nights forced marches through a pelting storm over wretched roads. With them hurried a small troop of native soldiers making in all a force of 165 men. Waiting their attack in Rivas were 600 men.

The Americans charged bravely and drove the Serviles through the narrow streets of the town to the Plaza.

These passages as originally written show the serious disadvantages of changing the point of view.

Make the transition FROM SENTENCE TO SENTENCE *as plain as possible.*

Beware of changing the POINT OF VIEW.

Chapter III.

PARAGRAPHS BY THEMSELVES AND IN SUCCESSION

What a Paragraph Should Contain. — One way of showing what a paragraph is, is to show what it is not.

Mr Darcy was invited by Mr Bingley to make him a visit at his place.

It happened that, early one morning, Elizabeth Bennet had taken a walk, and on her way had visited the Bingleys.

Here she met Mr Darcy, and at first sight took a dislike to him.

She took cold on account of her walk and was not able to go home for two days; so her sister came and took care of her.

The sister of Bingley wanted to marry Mr Darcy on account of his money, although she could not consider herself poor.

It seems that Mr Darcy was struck at the first sight by the handsome face of Elizabeth and Mr Bingley also was not slow to acknowledge that he liked Jane, Elizabeth's sister.

Soon after the malady was cured, the sisters returned home.

In a few days Mr Bennet invited Mr Darcy and Bingly to a dinner.

Here also Mr Darcy showed a desire for Elizabeths company.

At this time there was quatred at Longbourn a regiment.

This was a very pleasing addition to the pleasures of the Bennet's, for there was always some entertainiment going on, in which they generally took part.

A Mr Wickham made his appearance here in order to join the regiment.

He was very handsome, and could keep up a lively conversation so that he was liked by everyone, especially the Bennets.

One day Mr Darcy with Mr Bingley were riding through Longbourn when they met the Bennets who were with Mr Wickham. As soon as Wickham saw Darcy he turned colour and passed on. Elizabeth noticed this and related it to her sister and they two had a great amount of gossip over the event.

The next time Elizabeth met Wickham she enquired of him when he and Mr Darcy had met before.

He told her a story that threw a dark light on Mr Darcy and made himself out as a very wronged man.

This was believed by all who heard of it untill Wickham eloped with Lydia Bennet leaving great many debts behind him.

These Mr Darcy paid and found out where the eloped couple were staying, and reported his find to Mr Bennet's brother.

This transaction was found out by Elizabeth, who immediately had to admit to her sister that she liked Mr Darcy more than ever.

This soon grew into love which finally resulted in her marraige.[1]

It is hard to say which is worse, — the fault exemplified in this essay, that of making nearly every sentence "a paragraph by itself, so that a page, except for its untidiness, might be taken from a primer," [1] or the fault of cramming a whole essay into a single paragraph, as is done in the essay which follows.

The oriental method of administering justice, in days gone by, is neatly travestied in a little story of which I have recently seen several versions. As a burglar was trying to break into the house of a citizen of Cairo, the frame-work of the second story window to which he clung, gave way and he fell to the street, breaking a leg. Limping before the Cadi, he indignantly demanded that the owner of the house be punished. "You shall have justice," said the judge. The owner being summoned claimed that the accident was due to the poor wood-work and that the carpenter not he was to blame. "That sounds reasonable," said the Cadi, "let the carpenter be called." The carpenter admitted that the window was defective "but how could I do any better," said he, "when the mason-work was out of plumb?" "To be sure," replied the judge and he sent for the mason. The mason could not deny that the coping was crooked. He explained that while he was placing it in position, his attention was distracted from his work by a pretty girl, in a blue tunic, who

[1] This composition, which was written in the examination room by a candidate for admission to Harvard College, is copied from a paper on "The Harvard Admission Examination in English" by Professor L. B. R. Briggs (The Academy: Syracuse, September, 1888).

passed on the other side of the street. "Then you are blameless," said the Cadi, and the girl was sent for. "I admit," said she, "that I am pretty, but that's not my fault; and if my blue tunic attracted the mason's attention, the dyer, not I, is responsible." "That's good logic," said the judge, "let the dyer be called." The dyer came and pleaded guilty. "Take the wretch," said the Cadi, to the thief, "and hang him from his own door-post." The people applauded this wise sentence and hurried off to carry it out. Soon they returned and reported that the dyer was too tall to be hung from his door-post. "Find a short dyer and hang him instead" said the Cadi, with a yawn; "let justice be done though the heavens fall."

Well told as this familiar story is, it loses much by being put into a single paragraph. Much of it is dialogue, and clearness requires that each speech of each speaker in a dialogue should make a separate paragraph. In the absence of this means of rapidly connecting each speech with the speaker, a reader's eye and mind are soon tired by the additional effort unnecessarily imposed upon him. Some space is saved, but more time is lost.

I.

It is not the intellectual part of men, they urge, that directs the course of their lives. It is not their opinions but their character.[1]

How wide of the mark this popular prepossession is! To ascertain a man's opinions on certain subjects is often one of the best modes of detecting his character; for, usually, opinions grow out of character.

II.

It is not the intellectual part of men, they urge, that directs the course of their lives. It is their character, not their opinions.[1] But how wide of the mark this popular prepossession is. One's opinions very commonly grow out of one's character, and it is often one of the best modes of detecting the character to ascertain, on certain subjects, the opinions.

The thought in this passage consists of two parts, — (1) the statement of a proposition, and (2) the answer to it.

[1] See page 249.

Obviously each part should be put into a separate paragraph, as it would be if the two sides of the argument were presented in the form of a dialogue.

I.

Blankborough is a small country village of Massachusetts, about thirty miles from Boston. It consists of little more than a few scattered wooden houses, owned by New England farmers; but having a truly American idea of its own importance, it has selectmen, coroners, and notary-publics enough for a town three times its size.

In the middle of the village, on a little rise of land, stands a brick town-hall, almost large enough to contain all the citizens' houses together. Opposite this enormous structure rises a large soldiers' monument, on which are six names and a long dedication. Near by stands the inevitable "meeting-house," with its white steeple towering proudly over a modest little Episcopal church by its side.

II.

Blankborough is a little country village of Massachusetts, about thirty miles from Boston. It is little more than a collection of scattered wooden houses, owned by typical New England farmers; but having a truly American idea of its own importance it provides selectmen, coroners, and notary publics enough for a town three times its size. A brick town-hall, almost large enough to contain all the citizens' houses, stands on a little rise of land in the middle of the village, and is fronted by a large soldiers' monument on which are six names and a long dedication. Near by stands the inevitable "meeting-house," the white steeple of which towers proudly over a modest little Episcopal church by its side.

The general description of Blankborough properly forms one paragraph; the detailed account of the buildings in the centre of the village, another.

I.

Henry Clay was born April 12, 1777, in Hanover County, Virginia. His family laid no claim to illustrious pedigree, but

II.

Henry Clay was born on April 12th, 1777, in Hanover County, Virginia. His family was distinguished for sterling worth, virtue,

I.

was distinguished for integrity, virtue, and sterling worth.[1] Inheriting few worldly advantages, he alone, like Napoleon, was "the architect of his fortune."

His father, John Clay, was a Baptist clergyman, who was remarkable, etc.

II.

and integrity; but laid no claim to illustrious pedigree.[1] By birth he received few worldly advantages, and like Napoleon "he alone was the architect of his fortune." His father, John Clay, was a Baptist clergyman, who was remarkable etc.

A statement of the general facts relating to Clay's birth, ancestry, and circumstances belongs in one paragraph; a detailed account of his father's career in another.

A further advantage of the division of this passage into two paragraphs is that it puts the emphatic words "architect of his fortune" in a prominent position. What has already been said about the advantage of ending a sentence with a strong expression[2] applies, with tenfold force, to the ending of a paragraph. Words so placed seem to stand out from the page.

I.

For my G. theme, I have written a story from real life, in which I have tried, so far as possible, to suppress the ideal, in order to strengthen the real.

In my hero I have depicted not a remarkably lovable character, but a simple every-day veteran of the poorer class with no strong virtues to enlist the reader's sympathies. In Mary, the other principal character, I have tried to represent a thrifty, loveless, outspoken housewife, with a truthful but sharp tongue, which

II.

For my G. theme I have written a story taken from real life. I have tried so far as possible to suppress the ideal for the sake of strengthening the realism of it. My hero I have depicted as a not remarkably lovable character but a simple everyday veteran of the poorer class; he has no strong virtues to enlist the reader's sympathies. Mary, the other principal character, is a thrifty, loveless outspoken housewife. It is the cutting truth of her remarks that eventually

[1] See page 249.

[2] See page 243.

I.

eventually drives the old man to his death.

In the first part of the theme, I have "stood in with" the old man, assuming acquaintance with his feelings and thoughts. In the second part, taking the landlady's point of view, I have put the old man at a distance, beyond the circle of sympathy, my object being, of course, to represent the old man's loneliness in the world, — a loneliness which is emphasized by the somewhat ideal speech at the end of Part I.

If, with all this array of realism, I succeed in winning my reader's sympathy and holding his attention, I shall consider my story successful.

II.

drive the old veteran to his death. Through the first part the writer has "stood in with" the old man, assumed acquaintance with his feelings and thoughts. In the second, he takes the point of view of the landlady putting the old man at a distance, out of the circle of sympathy. This is, of course, to present the old man's loneliness in the world. The somewhat ideal speech at the end of Part I. has its raison d'être in the fact that it emphasizes and strengthens this loneliness. If with all this array of realism I succeed in getting my reader's sympathy and holding his attention, I shall consider my story successful.

In this passage as originally written, the train of thought is not easy to follow; but the difficulty disappears when the passage is broken into four paragraphs. The first of the four speaks of the general plan of the story; the second, of the characters represented; the third, of the author's point of view in the first and in the second part; and the fourth, of the probability of his success.

I.

The "Fable for Critics" is one of the poems of the late Mr. Lowell with which the public is most familiar. In easy verse which flows on, never stagnating, obstructed by no rhyme however difficult, it gives brief, witty cri-

II.

The Fable for Critics is one of the poems of the late Mr. Lowell with which the public is most familiar. In easy verse which flows on, never halting, balked by no rhyme however difficult, it gives brief, witty critiques of

I.

tiques of poets then noteworthy. The passages which relate to Emerson, Whittier, Hawthorne, Longfellow, Holmes, and Lowell himself interest us most nowadays; for the lustre of these authors is as bright now as ever. Others who are deemed worthy of a place in this catalogue are, to the present generation, hardly more than names.

Of these last one of the best examples is James Fenimore Cooper. In him we have a novelist of the old school, one who rapidly attained popularity both here and abroad, won the flattering title of "The American Scott," and was counted the best novelist that up to his time America had produced, but who was, when he died, one of the most cordially hated men in the country, because, in the height of his popularity, he dared to criticise his native land.

II.

poets then noteworthy. The passages which interest us the most nowadays are those which relate to Emerson, Whittier, Hawthorne, Longfellow, Holmes, and Lowell himself, authors whose lustre is as bright now as ever; but there are other writers deemed worthy of a place in this catalogue who are hardly more than names to the present generation. Of these one of the best examples is James Fenimore Cooper.

Here we have a novelist of the old school, one who rapidly attained popularity both here and abroad, won the flattering title of "The American Scott" and was considered the best novelist America had yet produced, but who dared in the height of his popularity to criticise his native land in some respects and died one of the most cordially hated men in the country.

In this passage as originally written, the sentence, "Of these one of the best examples is James Fenimore Cooper," comes at the end of a paragraph which speaks of other American authors; but it evidently belongs at the beginning of the next paragraph, which deals with Cooper himself.

From Paragraph to Paragraph. — A good writer helps his reader to get from paragraph to paragraph, as from sentence to sentence, with as little friction as possible.

I.

At the desire of the colonists, or, at least, with their consent, negroes were introduced into all the other colonies soon after their foundation.

What was the cause of this rapid growth of slavery?

II.

Negroes were introduced into all the other colonies soon after their foundation, at the desire of,[1] or at least with the consent of[1] the colonists.

What was the cause of this rapid growth of slavery?

The first paragraph as originally written ends with a reference to the circumstances attending the introduction of negroes into the colonies; but it is the fact of introduction, not these circumstances, which leads to the question asked in the succeeding paragraph.

I.

His style was bright, sparkling, and incisive, and his writings were always wholesome.

This last quality was doubtless due in part to his genuine passion for outdoor life; for the eyes of a man who loves to face the openness of sea and sky must be tolerably clear.

II.

His style was bright sparkling and incisive, and his writings always wholesome.

Doubtless his genuine passion for outdoor life helped to give him this last quality. A man's eyes must be tolerably clear if he can love to face the openness of sea and sky.

In this passage as originally written, the words "this last quality," which point back to the first paragraph, stand at the end of the first sentence of the second. In the passage as amended, these words are so placed as to make the connection plain.

I.

These grievances cannot be reformed by simple preaching and protesting against them, such as is indulged in every day,

II.

There can be no reform by simple preaching and protesting against these grievances, as is done every day, not only by

[1] See page 265.

I.

not only by newspapers and ministers but also by politicians when they are canvassing for their party, and promising what they never intend to perform. Some more effectual remedy must be resorted to.

Action is necessary, — action by the scholar, whose advantages over the ignorant man are too obvious to be enumerated. He must oppose those who by clever management and bribery are ascending, step by step, to high public office, where their influence will be exercised for evil.

II.

newspapers and ministers but also by politicians when they are canvassing for their party and promising what they never intend to perform. Some more effectual remedy must be resorted to. The advantages which a scholar has over an ignorant man are too obvious to be enumerated; and so he must be the one to institute a reform, not by simple preaching but by action; he must oppose those who by clever management and bribery are ascending, step by step, to high public office where their influence will be exercised for evil.

This passage, originally written as a single paragraph, naturally divides itself into two, — the first setting forth the uselessness of talk, the second the importance of action.

By bringing "these grievances" to the beginning of the first paragraph, we show its connection with the preceding paragraph (not quoted). By beginning the second paragraph with "action," we indicate the subject of this paragraph, and at the same time suggest an antithesis[1] with the "preaching and protesting" spoken of in the first.

I.

Psychology tells us that when all but one of the avenues to the brain — hearing, sight, etc. — have been cut off, an idea conveyed by the one remaining avenue is intense.

This fact explains why one

II.

Psychology tells us that when all the avenues to the brain, — hearing, sight, etc., have with one exception been cut off, any idea conveyed by the one remaining avenue is very intense. I suppose, then, that this fact ex-

[1] See page 248.

I.

can read more understandingly late at night; for then there is nothing, or next to nothing, to attract eye or ear. Then not only the understanding but also the imagination is at its strongest. Then pictures made by the memory are as strong as those of reality, and perhaps stronger; for they idealize the real. Often, too, they are as pleasant as real pictures would be.

For those who cannot form these mental pictures I am heartily sorry. If, as is sometimes said, the ability to form them fades as education advances, I pray never to be fully educated.

II.

plains why one can read more understandingly, late at night; for the sounds have all gone, and there is no new sight to attract the eyes. Surely, then one can best "fade away into the forest dim." The imagination is as strong as the reality would be. Perhaps it is stronger; for with most of us a memory picture is an idealistic picture. It is often as pleasant; and I am sorry for those who cannot form those mental pictures. The ability to do so fades, they say, as education advances. Then let me never be fully educated.

This passage as originally written puts into a single paragraph what is much more clearly expressed in three, — the first stating what "psychology tells us," the second using what "psychology tells us" to explain certain common phenomena, the third making a personal application of what has been said in the second.

"This fact" at the beginning of the second paragraph points back to the first; "For those who cannot form these mental pictures" at the beginning of the third paragraph points back to the second.

I.

Finally, if eccentricity has always, and in every community, been a matter of reproach, it is not proper to say that any particular society which is intolerant of eccentricity is not in a whole-

II.

Finally, if eccentricity has always, and in every community, been a matter of reproach, it is not proper to say that any particular society is not in a wholesome state because intole-

I.

some state; for every quality is relative, and a society cannot be altogether wholesome or the reverse any more than it can be wholly civilized or wholly barbarous. Mill's statement, then, is not true.

Even if true, was the statement worth making? Would it not be much better if the leading minds of the day (and Mill certainly was one of them) would cease declaiming against the essential qualities of society, and would condescend to the humble office of correcting particular abuses?[1]

II.

rant of eccentricity; for every quality is relative, and all societies can be neither wholesome nor the opposite any more than they can all be civilized or all barbarous; hence Mill's statement is not true.

I would add here, as a little moral, that it would be much better if the leading minds of the day (and Mill certainly was one of them) would condescend to the humble station of correcting particular abuses, and cease declaiming against the essential qualities of society.[1]

In this passage as originally written, there is nothing to connect the second paragraph with the first. In the passage as revised, the missing link is supplied.

I.

For what do we value Newman? What was his great service to those of us who have no part or lot in the faith of his communion? What was his contribution to the stock of ideas which is the common possession of the world? Is there nothing beyond an exalted character and a beautiful life for which Newman is permanently memorable?

These questions not a few of Newman's admirers would, I suspect, find it somewhat difficult to answer.

II.

For what do we value Newman? What was his great service to those of us who have no part or lot in the faith of his own communion? What was his contribution to the stock of ideas which is the common possession of the world? Is there nothing beyond an exalted character and a beautiful life for which Newman is permanently memorable? Not a few of his admirers, I suspect, would be somewhat hard put to it to answer.

[1] See page 249.

This passage naturally divides itself into two paragraphs, — one asking certain questions, the other dwelling upon the difficulty of answering them.

The words "These questions," at the beginning of the second paragraph point back to the first paragraph. They supply the missing link between what precedes and what follows.

I.

Reference is often made to "the child's imagination," as if all children were equally gifted with the power of personifying objects and of changing in fancy their own personality. This supposition is altogether too sweeping; for many children have so little imagination that they look at everything from a severely practical point of view, and many others who join in games in which imagination plays a great part do so almost entirely in imitation of their playmates.

There are children, however, who do not imitate others, but who have imagination, the real actor's instinct, — as when a boy says to his brother, "Play you're a horse, and I 'll drive you." With some, this desire to play they are something or somebody else begins at a very early age.

II.

People often refer to "the child's imagination" as if all children were gifted with the same great powers of personification of objects and fancied changes of personality. This is altogether too sweeping; many children have so little that they look at everything from a severely practical point of view, and many others who join in games where imagination plays a great part, do so almost entirely in imitation of their playmates.

In some children the desire to "play they are somebody else" begins at a very early age. It is not merely imitation but the real actor's instinct when a boy says to his brother "Play you 're a horse and I 'll drive you."

In this passage as originally written, the connection between the second paragraph and the first is far from plain. By re-arranging the second paragraph, and by inserting "however," we show what the connection really is.

Make every paragraph a UNIT.

Make the transition FROM PARAGRAPH TO PARAGRAPH *as plain as possible.*

We have seen that a paragraph is something more than a sentence and something less than an essay; and that it is an important means of marking the natural divisions of a composition, and thus making it easier for a reader to understand the composition as a whole. We have seen that in an ideal paragraph the sentences fit into one another as closely as the nature of language permits, and that taken together they constitute a whole. We have seen, too, that an ideal paragraph begins with the word or words that are most closely connected with what precedes, and ends with the word or words that are most closely connected with what follows.

If a paragraph complies with these fundamental requirements, it matters not whether it contain one sentence or twenty. In paragraphs, as in sentences, differences in subject matter and in manner of presentation necessarily result in differences of form; in paragraphs as in sentences, the principle of unity faithfully applied leads to variety.

To write a single sentence in which proper words shall be in proper places is no slight task; to write a single paragraph that shall be good at all points is far from easy: but to write a succession of paragraphs that shall fulfil all the conditions of excellence is what few students of the art of composition can expect to accomplish. It is only by constant practice under intelligent and stimulating criticism, and by constant study of the best work of the best authors, that even moderate success can be achieved.

INDEX

I. II. and II. I., signification of, 32.

A or *an*, 32–33; *a*, *an*, superfluous, 34; omitted, 36–38; *a* or *one*, 39–40.
Abstract nouns, 7.
À merveille, 181.
Abattoir, 29, 181.
Abbreviated forms of nouns, good and bad, 49–50.
Ablative absolute, 205.
About for *almost*, 131.
Above, as adjective, 130.
Above all for *over all*, 219.
Accede for *succeed*, 109.
Accentuate, in French sense, 185.
Acceptation for *acceptance*, 53.
Accession for *access*, 53.
Accident, as verb, 185.
Accredit, for *credit*, 109; for *impute*, 109.
Accurate for *accurately*, 120.
Actions for *acts*, 53.
Active or **passive** voice, 235–238.
Ad valorem, 29.
ADDISON, JOSEPH, 138, 176, 193.
Adjectives, defined, 2; possessive, 12; inflection, comparison, 19–20; vulgarisms, 118–120; adjective or adverb, 120–123; redundant, 123–125; misused, 125–134; list of misused, 134; incapable of comparison, 135; list of those incapable of comparison, 135; exceptions, 136; clumsy adjective phrases, 261.
Admire, for *be delighted*, 79; for *wonder*, 109.
Advance or *advancement*, 54.
Advent, 29.
Adverbs, defined, 3; inflection, comparison, 20; vulgarisms, 118–120; adjective or adverb, 120–123; omitted, 123; redundant, 123–125; misused, 125–134; list of misused, 134; incapable of comparison, 135; list of those incapable of comparison, 135; exceptions, 136; misplaced, 136; between *to* and the infinitive, 136–140.
Affaire du cœur, 181.
After for *afterward*, 131.
Afterward for *subsequently*, 131.
Against for *from*, *of*, *on*, 142.
Aggravating for *irritating*, 127.
Aggregate, *to*, 29.
Agone, 31.
Ain't, 81.
All for *each*, 70.
Allow, for *assert* or *declare*, 28; for *admit*, 79.
Almost, as adjective, 130.
Alms, singular and plural, 45.
Alone for *only*, 122–123.
Alumnum, 47.
Alumni, *an*, 47.
Ambiguity caused by omission of verb, 108. See *Obscurity*.
Amends, singular and plural, 45.
Among, for *from*, *in*, 142; or *between*, 143.
An. See *A*.
And, for *or*, 152–153; weak use of, an offence against force, 232–234; weak use of, an offence against unity, 272–274.
And which, 208–211.
Animalculæ, 47.

Antagonize, 110.
Antecedent, defined, 10; lack of, 213–215; repetition of, 214; the grammatical not the logical, 215–218.
Antithesis, 248–249.
Any one or *either*, 69–70.
Anybody else's or *anybody's else*, 43.
Apostrophe, with possessive case, 9; place of, 41–43; wrong use of, 60.
Appeals, 50.
Arose for *rose*, 109.
Around for *round*, 142.
Arrive to for *come to*, 185.
Articles, definite and indefinite, defined, 2; peculiarities of, 20; *a* or *an*, 32–33; *the* or *a*, 33–34; superfluous, 34–36; omitted, 36–39; *a* or *one*, 39–40; *the* or *this*, 40.
As, for *who*, 60; for *so*, 132; for *that*, 60, 152; for *because*, *since*, 153.
As though for *as if*, 156.
Assets, plural noun, 45.
Assist at for *be present at*, 185.
At, for *to*, 142; for *by*, *with*, 143.
At most or *at the most*, 36.
At present or *at the present*, 35–36.
Athletics. See *-Ics, nouns in*.
Au contraire, 182.
Au diable, 182.
Au fait, 182, 183.
Au grand sérieux, 182, 183.
AUSTEN, JANE, 139, 218, 237, 281.
Authoress. See *-Ess, nouns in*.
Avail of, 79.
Avocation for *vocation*, 54.
Aware or *conscious*, 130.
Awoke for *awaked*, 93.

Back of for *behind*, 143.
Bacteria, *a*, 47.
Bad for *badly*, 120.
Bade for *bid*, 91.
Balance of the day, 29.
Barge for *omnibus*, 28.
Bas-bleu, 29.
BEACONSFIELD, LORD, 237, 288.
Beaten for *beat*, 91.
Beau idéal, 182.
Behave, 77–78, 123.
Being built or *building*, 236.
Being made or *making*, 236.
Being showered or *showering*, 236.
Being tutored or *tutoring*, 237–238.
Beseeched for *besought*, 79.
Bête noire, 182.
Between or *among*, 143.
Between every mouthful, 143.
Bid for *bade*, 91.
Big words. See *Words*.
BIGLOW PAPERS, 176–178, 193.
Bookish words. See *Words*.
Both, for *each*, 125; of three or more, 154.
Bouderie, 182.
Box-hauling, 28.
BROWNE, SIR THOMAS, 176.
BROWNING, ELIZABETH BARRETT, 195.
BROWNING, ROBERT, 161, 190, 237.
BRYANT, WILLIAM CULLEN, 176.
Building or *being built*, 236.
BULWER, SIR EDWARD, 181.
But, for *and*, 153; in double negatives, 159; weak use of, 234.
By, redundant, 150.
BYRON, LORD, 188, 189, 190.

Cablegram, 57.
CÆSAR, 205.
Calculate, 110.
Can or *may*, 82–83.
Can but or *cannot but*, 161–162.
Capital letter, sentence begins with, 23.
Captivate for *capture*, 109.
CARLYLE, THOMAS, 254.
Carry for *bring* or *fetch*, 110–111.
Carven, 27.
Case, of nouns, nominative, objective, 8; possessive, 8–9, 41–44; of pronouns, nominative, objective, possessive, 11–12; nominative or objective, 61–62; of pronoun before verbal noun, 62–64.
Champion, as verb, 110.
CHAUCER, GEOFFREY, 176.
Chef d'œuvre, 181.
CICERO, 205.
Claim, *to*, 111.
CLARENDON, LORD, 291.

Clauses, defined, 23; kinds of, 23.
Clearness, 212–230; defined, 201; importance of, 212; requirements of, 213; in choice of words, 213–221; in use of pronouns, 213–218; in use of participles, 218; in use of nouns and other parts of speech, 219–221; in number of words, 221–225; in order, 225–230.
Clerk, as verb, 116.
Clever, 28.
Climax, 249–252; from negative to positive, 249–251; from less to more important, 250–251; from literal to figurative, 250.
Closure, as verb, 116.
Cloudless, more, 135.
Coal or *coals*, 28.
Coast, to, on sled or bicycle, 28.
Cold or *coldly*, 120.
Collective nouns, defined, 6; with singular or plural verbs, 106–108.
Collegiate for *collegian*, 58.
Colloquial language, 197.
Combine, as noun, 57.
Commercialism, 150.
Committee, singular or plural, 107–108.
Common nouns, 6.
Comparison, of adjectives, 19–20; of adverbs, 20; adjectives and adverbs incapable of, 135–136.
Completion for *Completeness*, 55.
Complex sentences, 22.
Compound personal pronouns, 9.
Compound sentences, 22.
Compounds, un-English, 207.
Concession for *grant*, 29.
Concision for *conciseness*, 55.
Concrete, as verb, 116.
Concrete nouns, 6.
Condottieri, 184–185.
Confess for *admit*, 111–112.
Confliction for *conflict*, 57.
Conjugations of verbs, 12–19.
Conjunctions, defined, 3; list of, 4; no inflections, 20; vulgarisms, 152; misused, 152–158; in emphatic places, 264.
Connectives, 4.
Conscious or *aware*, 130.
Consider of, 141.
Construction, English and un-English, 203–211; change of, 206–207; necessary words omitted, 109, 207; superfluous words inserted, 207; un-English compounds, 207; *and which*, 208–211; weak use of *and* and other connectives, 232–235. See *Omission*; *Redundancy*.
Coördinate clauses, 23.
Copula, 22.
Corner of the fire, 185.
Correctness, defined, 201. See *Construction*; *Good Use*.
Crave for, 151.
Crayonize, 116.
Creditable for *credible*, 127.
Culture, as verb, 115–116; an overworked word, 172.
Cure of for *outgrow*, 112.
Curricula, every, 47.
Cut on the bias, 28.

Data, this, 47.
De Quincey, Thomas, 138, 176, 299.
Declensions, of nouns, 7–9; of pronouns, 10–12.
Definite for *definitive*, 127.
Defoe, Daniel, 291.
Degrees of comparison, 19–20.
Demand for *ask*, 112.
Demean, 112.
Demonstrative pronouns, 9.
Deo volente, 186.
Dependent clauses, 23.
Dépôt for *station*, 28, 184.
Depreciate for *deprecate*, 109.
Device, 50–51.
Dice, one, 79.
Dicta, a, 47.
Different than, 146–147.
Different to, 146–147.
Differentiate, 29, 167.
Diffuseness. See *Redundancy*.
Diplomatiste, 182.
Directly for *as soon as*, 131.
Disappoint, as noun, 58.
Discord, as verb, 115–116.
Doff, 27.

Dole, 27.
Don, 27.
Done for *did*, 79.
Don't for *does n't*, 81–82.
Don't hardly, 160.
Double comparatives, 118.
Double negatives, 159–160.
Douse the topsails, 28.
Dove for *dived*, 79.
Down, as verb, 115.
Drank or *drunk*, 91.
Dregs, plural noun, 45.
Du reste, 182.
DUCHESS, THE, 181.

Each, before verbal nouns, 63–64; or *all*, 70; for *every*, 126.
Each other, redundant, 78.
Each other, *one another*, 70.
EARLE, JOHN, 30, 181.
Ease, 253–269; defined, 201; importance of, 253; in two senses, 253; uneuphonious words or phrases, 254–255; repeated sounds, 255–257; repeated words, 257–260; easy or clumsy construction, 260–261; in number of words, 262–263; too few words, 262; too many words, 262–263; in order of words, 264–269; position of single words, 264–265; place of insignificant words, 264–265; position of phrases and clauses, 265–267; sentence-endings, 267–269.
Easiest for *most easily*, 120.
Easy or *easily*, 121.
Eat for *ate*, 91–92.
Eaves, plural noun, 45.
Editorial, as noun, 59.
Either, or *any one*, 69–70; with plural verb, 105; at end of negative sentence, 160–161.
Élan, 182.
Elective, as noun, 58.
Electric for *electric car*, 58.
Electrocute, 116.
Elevator or *lift*, 28.
ELIOT, GEORGE, 286.
Élite, as adjective, 184.
Éloge, 182.
EMERSON, R. W., 196.
En déshabille, 184.
En passant, 182.
English, miscellaneous examples of good and bad, 162–170; Old and New Style, 177–180; preferable to foreign words and phrases, 181; English and un-English constructions, 203–211.
Enow, 27.
Entail, *to*, 29.
Enthuse, 116.
Entourage, 182.
-Er, comparatives in, 19–20.
Ere, 27.
Errata, *an*, 48.
Erratum, *many*, 48.
Erst, 27.
-Es, nouns in, 48–49.
-Est, superlatives in, 19–20.
Euphony, defined, 9; in articles, 32; in nouns, 42, 43; in pronouns, 67, 68, 69, 72, 74, 76. See *Ease*.
Even, misplaced, 136.
Everywheres, 118.
Examine into, 151.
Examples, miscellaneous, of good and bad English, 162–170.
Exceptionable for *exceptional*, 127–128.
Exclusive, redundant, 123.
Exposition for *exhibition*, 181.

Factor, 29, 51.
Farouche, 182–183.
Feature, 51.
Figurative expressions. See *Words*.
Finance, as verb, 116.
First four better than *four first*, 127.
Firstly, 119.
Flown for *flowed*, 79.
Focus, *to*, 28.
Follow after, 151.
For for *to*, 144.
For to for *to*, 141.
Force, 231–252; defined, 201; importance of, 231; requirements of, 231; in choice of words, 232–238; in use of connectives, 232–235; dangling participles, 235; active or passive voice, 235–238; too many words, 238–241; in order of words, 241–252;

how to begin a sentence, 242–243; how to end a sentence, 243–248; antithesis, 248–249; climax, 249–252.
Foreign origin, nouns of, 47–48.
Foreword, 31.
Formulas or *formulæ*, 48.
Four first for *first four*, 127.
Foyer, 182.
Fraicheur, 182.
FREEMAN, E. A., 249, 288.
Freight for *freight train*, 58.
French words and phrases, 181–186.
From, for *by* or *with*, 144; redundant, 150.
From thence, 150.
Function for *evening entertainment*, 29, 185.
Funeral obsequies, 124.
Furore, 183.

Gare, 185.
General expressions. See *Words*.
GEORGE III., 237.
Gerund, 18.
Gesture, as verb, 115–116.
GIBBON, EDWARD, 302.
Give upon, 185.
GLADSTONE, W. E., 249.
Goes without saying, 185.
Going in town, 144.
GOLDSMITH, OLIVER, 138, 253.
Good use, 27–31; defined, 30; authority of, 30; influence of reputable writers on, 30; duty of ordinary writers to follow, 30; sources of danger to, 31; those who violate, 31.
Gotten, 92.
Graceful for *gracefully*, 121.
Grind, 28.
Gums for *india-rubber overshoes*, 28.

Habitual habit, 124.
Hadn't ought, 82.
HALL, FITZEDWARD, 82, 138, 139.
Hanged or *hung*, 79.
Hardly, don't, 160.
Hath, 27.
HAZLITT, WILLIAM, 249.
He, for *him*, 62; standing for *anybody, everybody, each, neither*, 76.
HEAD, SIR EDMUND, 87.
Headquarters, singular and plural, 45.
Helpmate for *helper*, 55.
Her for *she*, 62.
HERRICK, ROBERT, 139.
Him for *he*, 62.
Hire for *let*, 112.
Historical present tense, 97.
HODGSON, W. B., 129, 208.
Home for *house*, 51.
HOMER, 205.
Hooves, 27.
How for *that*, 154.
Humans, 59.
Hung pendent, 124.

I or *me*, 61–62.
-Ics, nouns in, 45–46.
Idiom, English and un-English, 203–211; foreign, 203–205.
If for *though*, 154.
Ignorami, 48.
Illusions for *allusions*, 55.
Illy, 119.
Immediately for *as soon as*, 131.
Impugn for *impute*, 109.
In for *at, by, into, to, within*, 144–145.
In course, 141.
In need or *in the need*, 35–36.
In our midst, 44.
In re, 186.
In stays, 28.
In their midst, 44.
In town, going, 144.
Inaudible, more, 135.
Indented paragraph, 24.
Independent clauses, 23.
Indicative mood or subjunctive, 98–101.
Inflections, defined, 5; of nouns, 7–9; of pronouns, 10–12; of verbs, 12–19; of adjectives, 19–20; of adverbs, 20.
-Ing, repetition of, 256–257.
Inside of for *within*, 141.
Insouciant, 182–183.
Interjections, defined, 4; no inflections, 20.

Interrogative pronouns, 9.
Into or *in*, 144–145.
Intransitive verbs, 12.
Invitation, tense in answers to notes of, 93–94.
Invite, as noun, 58.
Iswit, 31.
Irregular verbs, 14.
IRVING, WASHINGTON, 176, 251, 253, 286.
-ist, nouns in, 49.
It or *that*, 69.
It's for *its*, 60.

Jeunesse dorée, 181.
JOHNSON, SAMUEL, 30, 138, 176, 193, 194, 249.
Jug or *pitcher*, 28.
JUNIUS, 249, 302.

KEATS, JOHN, 189, 195.
Kine, 27.

Laborites, 58.
La grippe, *the*, 184.
Later on, 124.
Latin, words and phrases, 186; ablative absolute, 205.
Lay or *lie*, 80–81.
Lead for *led*, 92.
Learn for *teach*, 80.
Lease for *hire*, 112–113.
Leave for *let*, 80.
Less for *fewer*, 118.
Liable for *likely*, 128.
Lie or *lay*, 80–81.
Lift or *elevator*, 28.
Light-complected, 118.
Like, for *likely*, 118; for *as*, 152.
Likely for *probably*, 118.
Lit, for *alighted*, 80, for *lighted*, 92.
Littérateur, 183.
Loan for *lend*, 80.
Locate, 80.
Long sentences. See *Sentences*.
Long words. See *Words*.
LONGFELLOW, H. W., 195.
Loose sentences. See *Sentences*.
Lope, 28.
Lotion, as verb, 116.
Love for *like*, 109.
LOWELL, JAMES RUSSELL, 176–178, 188, 192, 193.
Luff, 28.
-Ly, repetition of, 256.

MACAULAY, T. B., 30, 138, 176, 252, 289.
Making or *being made*, 236.
Materialize, 113.
Mauvais sujet, 183.
May or *can*, 82–83.
Me for *I*, 61–62.
Mean for *meanly*, 120.
Means, when singular, when plural, 45.
Measles, singular and plural, 45.
MEIKLEJOHN, J. M. D., 148.
Memoranda or *memorandums*, 48.
Memorial for *Memorial Hall*, 58.
Men-clerks for *man-clerks*, 46–47.
Meretricious for *meritorious*, 128.
MERIVALE, CHARLES, 193.
Metaphors, mixed, 193–195.
Métier, 183.
Midst, *in our*, *in their*, 44.
MILTON, JOHN, 176, 291.
MINTO, WM., 299.
Misused, nouns, 50–56; pronouns, 61–76; verbs, 109–115; adjectives, 125–134; adverbs, 125–134; prepositions, 142–148; conjunctions, 152–158
Mixed metaphors, 193–195.
Monotony, dangers of, 197, 302.
Mood, or mode, indicative, 16; subjunctive, 16; imperative, 16; infinitive, 16; conditional, 17; potential, 17; emphatic, 17; optative, 17; of determination, 17; obligatory, 17; indicative or subjunctive, 98–101.
More, comparatives in, 20; for *better*, 118.
MORE, HENRY, 82.
Most, superlatives in, 20; for *almost*, 118.
Most of for *better than*, 119.
Mother-in-laws for *mothers-in-law*, 46.
Mouchoir, 183.
Move, 183.
Much, for *great*, 119; omission of, 123; for *many*, 126.
Muchly, 119.

Must, referring to past time, 83.
Mutual, 128.
Mutual friend, 128–129.
Mutually, redundant, 124.

National use, 28–29; defined, 28; not local, 28; not professional, 28; for an American, 28; not foreign, 29; advantage and risk of departing from, 29.
Near-by, as adjective, 130.
Née, 29, 183, 184.
Negatives, double, 159–161.
Neighbor, as verb, 115–116.
Neither, with plural verb, 105; at end of negative sentence, 160.
New Style English, 177–180.
New verbs, 14.
NEWMAN, CARDINAL, 138, 253.
News, these, 45.
Nom de guerre, 184.
Nom de plume, 184.
Nor, singular subjects connected by, 105; in double negatives, 160.
Nouns, defined, 1; proper, 6; common, 6; collective, 6; concrete, 6; abstract, 7; inflections, declensions, 7–9; number, 7; case, 8–9; sign of possessive case, 41–43; possessive case or *of*, 43–44; singular or plural, 45–47; of foreign origin, 47–48; in *-ess*, 48–49; in *-ist*, 49; abbreviated forms, 49–50; misused, 50–56; list of misused, 56; not nouns, 57–59; adjectives used as, 58–59; collective, with singular or plural verbs, 106–108.
Now, as adjective, 131.
Nowhere near for *not nearly*, 119.
Nuance, 183.
Number, of nouns, 7–8, 45–47; of pronouns, 10–11, 75–76; of verbs, 13, 101–107; of verbs with collective nouns, 106–108.
Nuptials, plural noun, 45.

Object of verb, 8.
Obscurity, in use of pronouns, 213–218; in use of participles, 218; in use of nouns and other parts of speech, 219–221; from omission of nouns, 221–222; from omission of pronouns, 222; from omission of verbs, 223; from omission of adverbs and other parts of speech, 223–224; from redundancy, 224–225; from the misplacing of words, 225–227; from the misplacing of phrases and clauses, 227–230.
Observance or *observation*, 55.
Odds, singular and plural, 45.
Of, for *between*, *for*, *in*, *into*, *over*, *with*, 145–146; omission of, 149; redundant, 141, 150.
Off of, 150.
Old Style English, 177–180.
Old verbs, 14.
Omitted, articles, 36–39; pronouns, 77–78; verbs, 108; adverbs, 123; prepositions, 149.
On, for *of*, 141; for *at*, *to*, 146; redundant, 150.
On to, 146.
Once, redundant, 124; for *after*, 131.
One or *the one*, 36; *one*, the indefinite pronoun, 72.
One another, *each other*, 70.
One-time, as adjective, 130.
Only, misplaced, 136; in double negative, 159–160.
Onto, 146.
Onus probandi, 186.
Optional, as noun, 58.
Or, singular subjects connected by, 105; for *nor*, 155.
Ought, *had n't*, 82.

Pack for *carry*, 28.
Pan out, 28.
Panaceum, 48.
Paragraphs, defined, 23–24; indented, 24; characteristics of good, 305; sentences in, 306–312; from sentence to sentence, 306–310; change in point of view, 310–312; what a paragraph should contain, 313–319; from paragraph to paragraph, 319–325.
Partially for *partly*, 132.
Participles, in perfect tense of verbs, 14; defined, 17; present, 17–18; past, 18; obscure, 218; dangling, 235, 261.

Parts of speech, 1–5; defined, 4; how distinguished, 5.
Party for *person*, 29, 51.
PECOCK, BISHOP, 139.
Per se, 186.
Periodic sentences. See *Sentences.*
Person, of pronouns, 9; of verbs, 13.
Personal pronouns, 9.
Pharmacie, 183–184.
Phase, 51.
Phenomena, a, 48.
Phrase, 22.
Pincers, plural noun, 45.
Pitcher or *jug*, 28.
Plead for *argue*, 113.
Plead for *pleaded*, 80.
Plenty, as adverb, 119.
Plural and singular nouns, 45.
Point, 51.
Political for *politic*, 129.
Ponder over, 151.
POPE, ALEXANDER, 30, 202.
Postal for *postal card*, 58.
Post-card or *postal card*, 28.
Posted, 29.
Précis, 183.
Predicate of sentence, 21–22.
Prepositions, defined, 3; list of, 3; no inflections, 20; vulgarisms, 141; misused, 142–148; list of words requiring special prepositions, 148; omitted, 149; redundant, 150; in emphatic places, 265; at end of sentences, 267–269.
Present use, 27; not a matter of age, 27; not a matter of origin, 27; for verse, for prose, 27.
Prettily for *pretty*, 121.
Principal parts of verb, 18.
Pro and *con*, misused, 186.
Probate, as verb, 116.
Proceeds, plural noun, 45.
Pronounced, in French sense, 185.
Pronouns, defined, 2; personal, 9; compound personal, 9; demonstrative, 9; interrogative, 9; relative, 10; antecedent of relative, 10; reciprocal, 10; distributive, 10; inflections, declensions, 10; number, 10; case, 11; vulgarisms, 60–61; nominative or objective case, 61–62; before verbal nouns, 62–64; in *-self*, 64–65; *which* or *whom*, 65; *who* or *whom*, 65–66; *than whom* or *than who*, 66–67; *whose* or *of which*, 67–68; *which* or *that*, 68–69; *it* or *that*, 69; *either* or *any one*, *the latter* or *the last*, 69–70; *each* or *all*, 70; *each other*, *one another*, 70; *the one*, *the other*, 71; *the one* and *the ones*, 71–72; change from one pronoun to another, 72–74; singular or plural, 75–76; omitted, 77–78; redundant, 78; obscurity in use of, 213–218.
Proper words in proper places, 201.
Proposition for *proposal*, 56.
Proven, 92.
Pseudonyme, 184.
Punctuation, uses of, 23.

Quite, 132–133.

Radii or *radiuses*, 48.
Railroad, as verb, 116.
Railway or *railroad*, 28.
Raise, as noun, 58; or *rise*, 81.
Reactions, 28.
Real clear, 121.
Reciprocally, redundant, 124.
Recollect of, 141.
Redundancy, of articles, 34–36; of pronouns, 78; of adjectives and adverbs, 123–125; of prepositions, 150–151. See also *Clearness; Force; Ease.*
Referee, as verb, 117.
Regular verbs, 14.
Relation for *relative*, 56.
Relationship for *relation*, 56.
Relative for *relatively*, 121.
Relative pronouns, 10.
Remember of, 141.
Repeat, as noun, 58.
Reputable use, defined, 29; sources of words not in, 29.
Respective, redundant, 124.
Restitute for *restore*, 115–116.
Resurrect, 116.

Riant, 183.
Riches, plural noun, 45.
Right for *very*, 28.
Rode for *ridden*, 93.
Round or *around*, 142.
RUSKIN, JOHN, 176, 287.

Sang and *sung*, 91.
Sans doute, 183.
Scarcely than, 132.
Scissors, plural noun, 45.
Scope, 52.
SCOTT, SIR WALTER, 188.
Scumbling, 28.
-Self, pronouns in, 9, 64–65.
Sensible for *sensitive*, 129.
Sentence-endings, 108, 267–269.
Sentences, defined, 20–21; subject and predicate of, 21–22; copula, 21–22; simple sentences, 22; compound sentences, 22; complex sentences, 22; phrase, 22; clause, 23; kinds of clauses, 23; punctuation, 23; characteristics of a good sentence, 201–202; foreign idioms, 203–205; clearness, 212–230; force, 231–252; how to begin a sentence, 242–243; how to end a sentence, 244–248, 249–252; antithesis, 248; climax, 249–252; ease, 253–269; unity, 270–283; long or short sentences, 285–295; examples of short and long, 286–287; objections to long and to short, 288; advantages of long, 288–291; advantages of short, 291–295; periodic or loose, 296–301; advantages of periodic, 296–299; advantages of loose, 299–301; principles of choice, 302; sentences in a paragraph, 306–312. See *Clearness*; *Ease*; *Force*; *Unity*.
Series for *succession*, 52.
Set or *sit*, 81.
Shall and *will*. See *Will* and *shall*.
She or *her*, 62.
Shears, plural noun, 45.
SHELLEY, PERCY BYSSHE, 192.
Shew for *showed*, 80.
Shocked by electricity, 113.
Short sentences. See *Sentences*.
Short words. See *Words*.
Showed for *shown*, 80.
Showering or *being showered*, 236.
Shrank and *shrunk*, 91.
Significant words, 197.
Sightly, 119.
Simple sentences, 22.
Singular and plural nouns, 45.
Singular subjects connected by *nor* or *or*, 105.
Size up, 113.
Snew for *snowed*, 80.
So in negative sentences, 132.
Solicitation for *solicitude*, 56.
Solidly for *solid*, 122.
Some for *somewhat*, 119.
Sooth, 27.
Specific expressions. See *Words*.
Spoonsful for *spoonfuls*, 46.
Sport, 28.
Sprang and *sprung*, 91.
Start in, 124.
State, as verb, 113–114.
Statement for *assertion*, 52.
Station or *dépôt*, 28, 184–185.
Steed, 27.
STEELE, SIR RICHARD, 188.
STEVENSON, R. L., 249.
STEWART, DUGALD, 82.
Stimulation for *stimulus*, 56.
Stop for *stay*, 114.
Strata, *that*, 48.
Street railway or *tramway*, 28.
Strike oil, 28.
Strong verbs, 14.
Subject of verb, 8; of sentence, 21–22.
Subjunctive mood, defined, 16; correct use of, 99; indicative for, 99–100; incorrect use of, 100–101.
Subordinate clauses, 23.
Subvention for *subsidy*, 29.
Success, *a*, 52.
Suds, plural noun, 45.
Suggestive words, 197.
Summons, as verb, 116.
Swang for *swung*, 80.
SWINBURNE, A. C., 205.
Syllabuses or *syllabi*, 48.

Tableaux was, 48.
Take or *take in*, 28.

Talked, it is, 80.
Tapis, 183.
TAYLOR, JEREMY, 176.
Team, 52.
TENNYSON, ALFRED, 176, 188, 195.
Tense, present, 13; preterite, 14; perfect, 14; future, 15; future perfect, 15; pluperfect, 15; future for present, 93–94; preterite for present, 94–95; pluperfect for perfect, 95; perfect for preterite, 95; improper changes of, 95–97; historical present, 97; of infinitive, 97–98.
Termini was, 48.
Terrible for *terribly*, 120.
THACKERAY, W. M., 181.
Than whom or *than who*, 66–67.
That, or *which*, 68–69; or *it*, 69.
The, or *a*, 33–34; superfluous, 34–36; omitted, 38, 39; or *this*, 40.
The latter or *the last*, 69–70.
The one and *the ones*, 71–72, 74.
The one, the other, 71.
The two for *both*, 61.
Their's for *theirs*, 60.
Them for *those*, 61.
Then, as adjective, 131.
These sort, 119.
They for *them*, 62.
This, before verbal nouns, 63–64.
Those kind, 119.
Though, for *but*, 155–156; for *however*, 156.
Through for *by*, 146.
Thusly, 119–120.
Tidings, plural noun, 45.
To, at end of sentence, 108; for *at, for, from, in, of, on, with*, 147; omission of, 149–150.
To home, 141.
Tongs, plural noun, 45.
Too fatigued, 134.
Took for *taken*, 80.
Totalest, 135.
Tote, 28.
Town, going in, 144.
Trainant, 183.
Tramway or *street railway*, 28.
Transitive verbs, 12.
Translation-English, 203–205.
Transpire, 114.
Tribute, 52.
Trottoir, 183.
Trouble, don't, 77–78.
Trouble-fête, 183.
Trousers, plural noun, 45.
Tutoring or *being tutored*, 237–238.
Twain, 27.
Two, the, for *both*, 61.

Umpire, as verb, 117.
Unanimous, so, 135.
Unbeknown, 120.
Uncommon for *uncommonly*, 120.
Unconscious for *unaware*, 129–130.
Unique, most, 135.
United States, the, singular or plural, 46.
Unity, 270–283; defined, 201; importance of, 270; an affair of thought, 270; in point of form, 270–275; lack of unity from change in point of view, 271; incoherence in other forms, 272–275; unity in point of substance, 275–283; lack of unity from having too much in a sentence, 275–281; lack of unity from having too little in a sentence, 281–283.
Up, redundant, 124–125; useful, 125.
Us for *we*, 62.
Use, good, 27–31; present, 27; national, 28; reputable, 29.
Usual average, 124.

Vale, 27.
Variety, value of, 197, 302.
Verbal nouns, 18; pronouns with, 62–64.
Verbs, defined, 1; transitive, 12; intransitive, 12; inflections, conjugations, 12–19; person, 13; tense, 13–15; regular, weak, or new, 14; irregular, strong, or old, 14; participle, 14, 17, 18; auxiliary verbs, 14; mood, 15–17; principal parts, 18; verbal nouns, 18; voice, 18–19; predicate, 21–22; copula, 21–22; vulgarisms, 79–82; *may* or *can*, 82–83; *must*, 83; *will* or *shall*, 83–88; *would* or *should*, 88–90; correct and incor-

rect forms, 90–93; questions of tense, 93–98; indicative or subjunctive, 98–101; singular or plural, 101–106; with collective nouns, 106–108; omitted, 108–109; misused, 109–115; list of misused, 115; not verbs, 115–117. See *Voice; Participle.*
Verdict, 52–53.
Vertebræ was, 48.
Very, with participles and adjectives, 133–134.
Very pleased, 133–134.
Vitals, plural noun, 45.
Vocabulary, how to enlarge, 171.
Voice, active, 18–19; passive, 18–19; active or passive, 235–238.
Vulgarisms, in pronouns, 60–61; in verbs, 79–82; in adjectives and adverbs, 118–120; in prepositions, 141; in conjunctions, 152.

WALPOLE, HORACE, 82.
Was, you, 82.
WASHERS OF THE SHROUD, THE, 192.
Watch out for *take care*, 28.
Ways, a, 45.
We or *us*, 62.
Weak verbs, 14.
WEBSTER, DANIEL, 241, 251–252.
Welkin, 27.
Went for *gone*, 80.
What for *which*, 61.
Whatever for *what*, 61.
When, for *though*, 156; for *while*, 157; weak use of, 235.
Which, for *as*, 60; or *whom*, 65; or *that*, 68–69.
Which, of, or *whose*, 67–68.
While, for *but, and*, 157; correct use of, 158.
Whilom, 27.
WHITTIER, J. G., 190, 196.
Who or *whom*, 65–66.
Whole, for *all*, 53, 126, 219; redundant, 124.
Whom, or *which*, 65; or *who*, 65–66.
Whomsoever, 61.
Whose or *of which*, 67–68.
WICKLIFFE, JOHN, 138.
Will and *shall*, 83–88; general rule for use of, 83–84; correct use of, in first person, 84; incorrect use of, in first person, 84; correct use of, in second person, 85; correct use of *shall* in third person, 85; doctrine of courtesy, 86; why few mistakes in second and third persons, 86; correct use of, in dependent clauses, 86; incorrect use of, in dependent clauses, 87; use of *shall* in prediction, 87; correct use of, in interrogative sentences, 88; incorrect use of, in interrogative sentences, 88; *shall* in Early English, 89.
With for *at, by, from, to*, 147–148.
Without for *unless*, 152.
Woke for *waked*, 93.
Women-clerks for *woman-clerks*, 46.
Wordiness. See *Redundancy.*
Words, how to accumulate, 171; overworked, 172; bookish or living, 173; short or long, 174–180; sources of short, 174; advantages of short, 174–175; advantages of long, 175–176; big, 176–180; foreign, 181–186; general and specific, 187–191; defined, 187; uses of general, 187; technical, 187; general, in poetry and in prose, 188; uses of specific, 188–191; specific, in poetry and in prose, 189–191; literal or figurative, 192–196; figures that are not figures, 193–195; what figures may do, 195–196; what makes a good figure, 196; principles of choice, 197; in sentences, 201.
WORDSWORTH, WILLIAM, 189, 195, 217, 221.
Worth or *worthy*, 130.
Would and *should*, 88–90; peculiar uses of, 88–89; general rule for use of, 89; correct use of, 89; incorrect use of, 89–90; use with *like, be willing, wish*, 90.

Yon, yonder, 28.
You and I or *you and me*, 61–62.
You was, 82.
Your's for *yours*, 60.

THE PRINCIPLES OF RHETORIC.

The Principles of Rhetoric and their Application. By ADAMS S. HILL, Boylston Professor of Rhetoric and Oratory in Harvard College. With an Appendix comprising General Rules for Punctuation. 12mo, Half Leather, 80 cents.

The use of this text-book in Harvard, Johns Hopkins, and other leading Universities and Colleges of the country, is a sufficient testimonial of its excellence. The author has treated the subject from the stand-point of a scholar and teacher, and consequently has produced a text-book deserving of the highest praise. The first part of the work treats of "Composition in General," "Grammatical Purity," and the "Choice and Use of Words." The second treats of "Kinds of Composition," under the headings of "Narration and Description," and "Argumentative Composition."

The Appendix contains "General Rules for Punctuation" and "The Proper Use of Capital Letters." The work will strongly commend itself to every one who wishes to master the Principles of the Art of Rhetoric and become thoroughly familiar with the subject.

We commend the book to all educators of youth, and we particularly advise those who are seeking to educate themselves in English composition to make a thorough *study of its pages.*—*Christian at Work*, N. Y.

The arrangement of the work is excellent, its style is clear, and it is in all respects a desirable and a useful manual for students.—*Saturday Evening Gazette*, Boston.

It is succinct, clear, and pithy, and covers the subject adequately.... It is evidently the result of practical experience in the class-room.—*N. Y. World.*

The work is in every respect an excellent one.—*Commercial Bulletin*, Boston.

Professor Hill's style is plain and direct, and his book deserves an immediate and permanent place in the schools of the country.—*Boston Transcript.*

His style is direct, lucid, and forcible to an unusual degree, and he is exceedingly happy in the quotations with which he illustrates and drives home his meaning.... We can recall no other volume in which the proper use of language is at once so succinctly and clearly set forth.—*Philadelphia Inquirer.*

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

☞ HARPER & BROTHERS *will send the above work by mail, postage prepaid, to any part of the United States, Canada, or Mexico, on receipt of the price.*

HILL'S OUR ENGLISH.

Our English. By Adams Sherman Hill, Boylston Professor of Rhetoric and Oratory in Harvard University, and author of "The Principles of Rhetoric and their Application." 16mo, Cloth, $1 00.

I am very much interested in your little book, which I have only partially examined, but every page of which has something that attracts my attention. I notice you hit many heads of the hydra of vulgar speech, which I wish—speaking in the language of surgeons—you could cauterize—no, not the heads, but the necks, after the heads were off.—Dr. Oliver Wendell Holmes *in a Letter to the Author.*

Full of clear thinking upon the topics he discusses, and it is interesting and suggestive.—*N. Y. Tribune.*

A good book with a good purpose. . . . We hope "Our English" will have a wide and close reading.—*Independent*, N. Y.

Professor Hill follows out his own principles in admirable fashion, never indulging in long involved sentences, never speaking except where he has something definite to say, and continually lighting up his subject with anecdotes and pithy remarks. He treats of English as taught in schools, of newspaper English, of English in the pulpit, and of English as colloquially spoken. . . . We commend to all teachers and students of English Professor Hill's pithy and brilliantly written papers.—*Christian Union*, N. Y.

We cannot be too thankful to Professor Hill for the strong and lucid English in which he has given us his ideas of what English should be.—*Boston Transcript.*

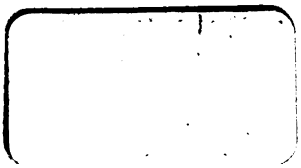
Professor Hill has expressed his views with a sense and vigor which refresh and stimulate the reader. The book ought to be read by all who care to draw from the well of English undefiled.—*Evangelist*, N. Y.

A wise and judicious handling of one of the salient problems of our time.—*Presbyterian*, Philadelphia.

The best of good sense, clearly and forcibly expressed. . . . Professor Hill's book deserves to be widely read, and to be kept within easy reach upon the reference shelf.—*Chicago Journal.*

Professor Hill himself shows what a pure style can be, and he speaks as one in his exalted position has a right to speak. Every student, every writer and speaker, should carefully read this book, and after taking all the exceptions, he may give thanks that there is one so determined and so qualified to keep pure the "well of English undefiled."—*Zion's Herald*, Boston.

It is, throughout, a strong, sensible plea for plain Saxon English, clearness in expression, and simplicity in words.—*Standard*, Chicago.

Published by HARPER & BROTHERS, New York.

☞ Harper & Brothers *will send the above work by mail, postage prepaid, to any part of the United States, Canada, or Mexico, on receipt of the price.*